

Authentic **GUITAR-TAB** Edition
Includes Complete Solos™

JOHN MELLENCAMP

the guitar collection



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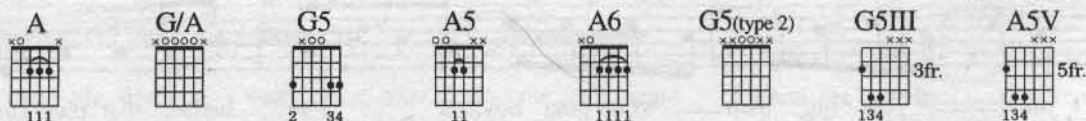
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CRUMBLIN' DOWN

Words and Music by
JOHN MELLENCAMP
and GEORGE GREEN



Moderately fast $\text{♩} = 128$

Intro:

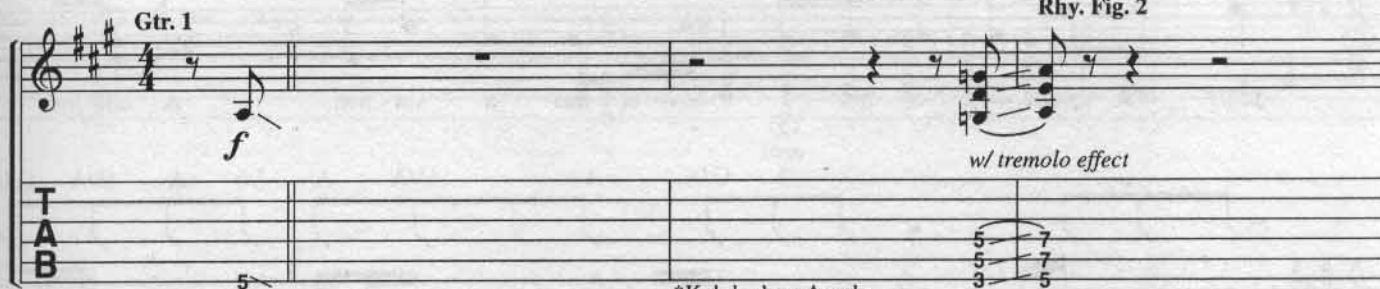
Rhy. Fig. 1

end Rhy. Fig. 1

Gtr. 2
(Acoustic)



Rhy. Fig. 2



*Kybd. plays A only.

w/Rhy. Fig. 2 (Gtr. 1, 2 times)



Ah!
end Rhy. Fig. 2 Riff B
Gtr. 3

mf

P.M.

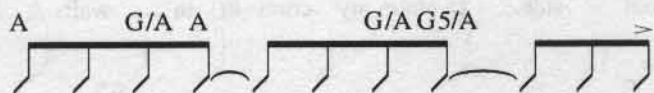


Verse:

w/Rhy. Figs. 1 (Gtr. 2)

& 2 (Gtr. 1), Both 7 times

A G/A A G/A G5/A



1. Well, some peo - ple - ain't

2. See additional lyrics

*Gtr. 3



*1st time only

no damn good... You can't trust 'em, you can't love 'em. No good deed goes un-pun-ished. And I

A G/A A G/A G5/A G/A A G/A A G G5/A

don't mind — be - ing their — whip - ping boy; — I've had — that plea - sure for

years and years.— No, no, I nev - er was a sin - ner. A - tell me

— to bend the rules.— Time re - spects no per - son. and what you

5fr. A G/A A G/A A G/A G5/A G/A

Gtrs. 2 & 3

w/Rhy. Fig. 2 (Gtr. 1, 1st bar only)

lift up must fall.— They're wait - ing out - side— to claim my crum - bl - in'— walls. Saw my

Pre-Chorus:
Rhy. Fig. 3

pic - ture in the pa - per, read the news a - round my face. And now

*Gtr. 3 2. See additional lyrics

w/ tremolo effect

TAB

0	0	1	2	2	0
---	---	---	---	---	---

Chorus:

E E7 E end Rhy. Fig. 3 A

Gtr. 2

some peo - ple don't want to treat — me the same. When the walls — come

Gtr. 3

TAB

G D A G D

tum - bl - in' down, — when the walls — come crum - bl - in', crum-bl - in'. — When the

TAB

To Coda ☼

A G D A

walls — come tum - bl - in', tum-bl - in' down. —

hold —

TAB

A G/A A G/A G5/A G/A

Gtr. 2

Yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Gtr. 3

P.M. until change

Gtr. 1

TAB

0 0 3 2 0 0 0 0 0 3 3 4 3 3 3 4 5 3 3

w/Rhy. Fig. 2 (Gtr. 1, 3 times)

A G/A A G/A G5/A G/A A G/A A G/A G5/A

Gtr. 3

TAB

0 0 3 2 0 0 0 0 3 3 4 3 3 3 4 3 0 0 3 2 0 0 0 0

D.S.  al Coda

G/A A G/AA G/AG5/A G/A

2. Well, some peo -

TAB

3 3 4 3 3 3 4 3 0 0 3 2 0 0 0 0 3 3 0 3

Coda

Gtrs. 2 & 3

G D Dsus G D Dsus

tum - bl - in', tum-bl-in', crum - bl - in', tum-bl-in' down...

A5 A7sus A5 A G G5III A5V G5III

*Gtr. 1

*Gtrs. 2 & 3 tacet.

Chorus:
N.C.

Gtr. 4

A5V G5III A5V G5III

When the walls come
tum - bl - in' down— when the walls— come rum - bl - in', rum - blin'. When the
walls, — come tum - bl - in', crum - blin' down, —
When the walls. —

Pre-Chorus:
w/Rhy. Fig. 3 (Gtr. 2)

A5 A E E E5

Gtrs. 2 & 3

yeah! I wan-na put— my arms a - round— you, feel your breath—
— in my ear. — You can bend — me, you can break — me, but you bet -

**Chorus:*
Rhy. Fig. 4

A G D

Gtr. 2

ter stand — clear! — Walls — come tum-bl-in' down, — when the walls —
When the walls —

Gtr. 3

T	2	2	2	2	2	2	3	3	3	2	x
A	2	2	2	2	2	2	3	3	3	3	x
B	0	0	0	0	0	0	0	0	0	0	x
						0	3	3	3		

*Lead vocal ad lib on repeat

A G D A

come crum-bl-in', crum-bl-in', (2nd time) tum-bl-in', When the walls come

TAB

2	2	2	2	2	0	3	3	2	x		2	2	0	0
2	2	2	2	2	0	3	3	2	x	0	2	2	2	0
0	0	0	0	0	0	0	0	0	x	0	0	0	0	0

end Rhy. Fig. 4 w/Rhy. Fig. 4 (Gtr. 2)

G G5(type 2) D G5(type 2) G G5(type 2) D G5(type 2) A

tum-bl-in', tum-bl-in', crum-bl-in', tum-bl-in'. When the walls When the walls come

TAB

3	2	2	0	3	2	2	0	2	5	5	5	5	x
3	2	2	0	3	2	2	0	2	5	5	5	5	x
0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Bottom bkgd. vocal continues 8vb, a la previous chorus till end.

G D A G D

tum-bl-in' down, when the walls come crum-bl-in', crum-bl-in'. When the hold...

TAB

3	3	x	3	3	2	2	0	5	5	3	3	3	x
3	3	x	3	3	2	2	0	5	5	3	3	3	x
0	0	0	0	0	0	0	0	0	0	0	0	0	0

A G G5(type 2) D G D

walls— come tum - bl - in', tum - bl - in',— Down.—
crum - bl - in', tum - bl - in'.— When the

TAB

2	2	0	x	5	5	5	x	0	3	3	3	x	2	2	0	3	3	3	x	2	2	0
2	2	0	x	5	5	5	x	0	3	3	3	x	2	2	0	3	3	3	x	2	2	0
0	0	0	x	5	5	5	x	0	0	0	0	x	0	0	0	0	0	0	x	0	0	0
0	0	0	x	5	5	5	x	0	3	3	3	x	0	0	0	3	3	3	x	0	0	0

A G D A Fade

Gtr. 2

walls— come tum - bl - in' down,— Oh, Lord!
when the walls— come.

TAB

2	2	2	2	2	2	2	2	0	3	3	2	2	2	2	2	2	2	2	2	2	2	0
2	2	2	2	2	2	2	2	0	3	3	2	2	2	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
0	0	0	0	0	0	0	0	0	3	3	2	2	2	2	2	2	2	2	2	2	0	

Verse 2:

Well, some people say I'm obnoxious and lazy.
I'm uneducated, my opinion means nothin'.
But I know I'm a real good dancer.
Don't need to look over my shoulder to see what I'm after.
Everybody's got their problems,
Ain't no new news here.
I'm the same old trouble
You've been having for years.
Don't confuse the problem with the issue, girl,
'Cause it's perfectly clear.
Just a human desire
To have you come near.
(To Pre-Chorus:)

Pre-Chorus 2:

Want to put my arms around you,
Feel your breath in my ear.
You can bend me, you can break me,
But you better stand clear...
(To Chorus:)

AIN'T EVEN DONE WITH THE NIGHT

Words and Music by
JOHN MELLENCAMP

All Gtrs. Capo II

Moderately ♩ = 120

Intro:

Rhy. Fig. 1

Asus2

Gtr. 1

hold

D6/A

hold

TAB

0 2 2 0 2 2 0 2 2 0 2 2 0 0 2 0 0 2 2

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

Riff A

*Gtrs. 2 & 3

Asus2

end Rhy. Fig. 1

mf

D6/A

end Riff A

TAB

0 0 2 0 0 2 2 : 14 (14) 14 12 14 12 14 11 (11) :

12 (12) 12 11 12 11 12 9 (9)

*Gtr. 3 (mandolin arr. for gtr.) doubles top notes only.

w/Riff A (Gtr. 2, 2 times)

Riff B

Asus2

Gtr. 3

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 14 14 14 14

D6/A

end Riff B

TAB

12 12 12 12 14 14 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Riff C
Asus2

D6/A

1. Well, our hearts —

end Riff C

Verse:
w/Rhy. Fig. 1 (Gtr. 1, 2 times, simile)
Asus2

beat like thun - der.

I don't know why

they don't ex - plode.—

2. See additional lyrics.

Asus2

You got your hands

in my back pock - ets

and Sam Cooke's

Substitute w/Fill 1 (Gtr. 2, Verse 2)

D6/A F#m

sing-in' on the ra-di-o. You say that I'm—

*Gtr. 1 hold

TAB

5 7 7 x 5 5 7 5 6 4 7 6 4 2 2

*Ad lib. on Verse 2 a la Verse 1.

D E

the boy who can make it all come true.

hold hold hold

TAB

5 4 2 3 2 1 0 0 1 0 0 0 0

(Gtr. 2 tacet)

F#m D E

Well, I'm tell-in' you that I don't know— if I know what to do.—

hold hold hold

TAB

4 2 5 4 2 3 2 1 0

Fill 1
Gtr. 2

8

TAB

10 12 10 9 11 9 7 6 7

§ Chorus:

*(A) A(2) A (F#m) F#sus F#m

You say that's all— right, hold tight.— Well, I

Rhy. Fig. 2

hold ———

TAB

0 2 1 0 0 2 4 2 2 4 2

*Chords in parentheses indicate overall harmony.

(D) D6 D (E) E6 E (A) A(2) A

don't e - ven know— if I'm do - in' this right.— Well, al - right,— hold tight,—

end Rhy. Fig. 2

TAB

2 4 3 2 4 6 5 4

F#m F#sus F#m D D6 D E E6 E

we can stay out all day,— (or) we can run a - round all night,— well, all night,—

A A(2) A F#m F#sus F#m D D6 D

all night.— Well, it's time to go home,— and I

To Coda ☪

AUTHORITY SONG

Words and Music by
JOHN MELLENCAMP



Gtrs. 1 & 2 tuned:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = D

Moderately fast ♩ = 157

Intro:

Gtr. 1 N.C.

Guitar 1 notation (N.C.)

Staff 1: Treble clef, key of D major (two sharps), 4/4 time. Melody starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, 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F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E34

D5

1. They—

fdbk.

TAB

0 0 4 0 4 0 (0) (0)

TAB

(0) 0 3 0 (0) (0) 0 0 0

*Verse:
Substitute w/ Fill 1 (Gtr. 1, Verse 2)

D5^{II}

†Gtr. 3

— like to get you in a com - pro - mis - ing po - si - tion.

2. See additional lyrics

Gtrs. 1 & 2

hold ---

hold ---

hold ---

TAB

(0) 0 0 0 0 0 5 2 2 0 0 (0) 0 3 4 0 0 2 0

5 5 0 0 0 0 0 0 0 0 3 4 0 0 0

*Gtrs. 1 & 2 ad lib. on Verse 2 a la Verse 1.

†Gtr. 3 play Verse 2 only.

Fill 1
Gtr. 1

TAB

(0)

Yeah, they — like to get you there — and smile in your face..

[illegible]

got you in that— con - di - tion, But I—

Rhy. Fill 1

TAB

5	5	5	2	2	2	2	0	0	0	0	0	0	0	5	5	5	2	2	2	0	0	0
5	5	5	0	0	0	0	0	0	0	0	0	0	0	5	5	5	0	0	0	0	0	0

Substitute w/Fill 2 (Gtr. 1, Verse 2)

Gtr. 3

— think it's — a to — tal — dis — grace. — And —

hold —

TAB

(0)	0	0	0	0	0	0	0	5	5	2	2	2	0	0	0	0	0
(0)	0	0	0	0	2	0	0	5	5	0	0	0	0	0	0	2	0
0	3	4	0	0	0	0	0	5	5	5	0	0	0	3	4	0	0

Chorus:
Substitute w/Rhy. Fill 1 (Gtr. 2, 2nd time)

G5 A5 D5 G5 A5 D5 (Gtr. 3 Tacet)

I say, I fight au - thor - i - ty, au - thor - i - ty al - ways wins.

Rhy. Fig. 2

TAB

5	5	2	2	2	0	0	0	0	0	0	0	0	5	5	5	2	2	0
5	5	2	2	2	0	0	0	0	0	0	0	0	5	5	5	2	2	0
5	5	0	0	0	0	0	0	2	0	0	2	0	5	5	5	0	0	0

w/Rhy. Fig. 2 (Gtr. 1, 2-1/2 times,
& Gtr. 2, 3 times, simile)

G5 A5 D5

Well, I _____ fight au - thor - i - ty, au -

end Rhy. Fig. 2

T
A
B

0 0 0 0 0 0 0 0 5 5 2 2 0 0 0

0 0 3 4 0 0 0 0 5 5 5 0 0 0 0

Fill 2
Gtr. 1

hold - - - - -

hold -

T
A
B

7 9 9 9 9 9 9 9 7 7 7 7 7 5 6 0 7

G5 A5 D5 G5 A5 D5

thor - i - ty al - ways wins. Well, I've been

G5 A5 D5

do - ing it since — I was a young kid and I came out grin - ning.

G5 A5 D5 G5 A5 D5

Well, I — fight au - thor - i - ty, au - thor - i - ty al - ways wins. —

1. G5 A5 D5 w/Rhy. Fig. 2 (Gtr. 2, 1st 2 bars only, 2 times)

Oh, yeah. —

Gtr. 1

TAB

0 0 3 4 0 0 0 0 5 5 7 0 4 0 4 0 4

0 0 0 0 0 0 5 5 7 0 4 0 4 0 4

0 0 0 0 0 0 5 5 7 0 4 0 4 0 4

2. G5 A5 D5 G5 A5 D5

2. 1

1/4 1/4 1/4 1/2 1/2 1/2

TAB

0 0 4 0 0 4 0 2 2 4 0 2 0 4 0 3 0 0

0 0 4 0 0 4 0 2 2 4 0 2 0 4 0 3 0 0

0 0 4 0 0 4 0 2 2 4 0 2 0 4 0 3 0 0

*Gtr. 2 tacet.

1/2

Chorus:

w/Rhy. Fill 2 (Gtr. 2)

D5 G5 A5 D5

I've been do-ing it since— I was a young kid and I've come out grin -

Gtr. 1

hold - -

TAB

2	2	2	2	2	2	2	2	5	×	7	7	7	0
0	0	0	0	0	0	0	0	5	×	7	7	7	0
0	0	0	0	0	0	0	0	5	×	7	7	7	0

w/Rhy. Fig. 2 (Gtr. 2, 1st 2 bars only, 2 times, simile)

G5 A D5

ning. — Well, I — fight au - thor - i - ty, au -

1/4

hold - -

1/4

TAB

3	3	5	5	×	7	7	×	0	0	0	0	0	0
2	2	5	5	×	7	7	×	0	0	0	0	0	0
0	0	5	5	×	7	7	×	0	0	0	0	0	0

w/Fill 3 (Gtr. 3)

w/Rhy. Fig. 1 (Gtr. 2, simile, until fade)

G5 A D5 G5 A D5

thor - i - ty al - ways wins. — Well, I —

1/4 1/4

1/2 1/2 1/2 1/4 1/4

TAB

5	5	×	7	7	7	0	4	0	4	0	4	0	0	0	0	4	0
5	5	×	7	7	7	0	4	0	4	0	4	0	0	0	0	4	0
5	5	×	7	7	7	0	4	0	4	0	4	0	0	0	0	4	0

Fill 3
Gtr. 3

hold - - - - -

TAB

5	9	9	9	9	9	9	9	9	9	9	2	2	2	2	2	2	2
5	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2
5	7	7	7	7	7	7	7	7	7	7	0	0	0	0	0	0	0

Well, I ——— fight au - thor - i - ty, au - thor - i - ty al - ways wins.

Authority Song - 12 - 9
PG9520

G5 A D5 G5 A D5

young kid and I've come out grin - ning. Well, I—

1/2 1/2 1/2

TAB

G5 A D5

— fight au - thor - i - ty, au - thor - i - ty al - ways wins. —

1/4 1/4 hold

TAB

G5 A D5 w/Bkgrd. Voc. Fig. 1 (until fade)

Bkgrd. Voc. Fig. 1

Come on, — sing. I — fight au - thor - i - ty, au - thor - i - ty al - ways wins..

Oh, — no.

hold

TAB

G5

A

D5

Well, I

TAB

11/12 12 11/12 12 11/12 12 11/12 12 11/12 12 11/12 12 11/12 12 11/12 12

9/10 10 9/10 10 9/10 10 9/10 10 9/10 10 9/10 10 9/10 10 9/10 10

— fight au - thor - i - ty, au - thor - i - ty al - ways wins.

8va

hold bend

hold

1/2

TAB

(12) 12 12

(10) 10 10

15 17 19 19 17 (17)

Well, I've been do - ing it since — I was a young kid and I've come out grin -

loco

1/4

1/4

TAB

0 0 10 10 10 10 10 10 10 10 12 12 12 12

DANCE NAKED

Words and Music by
JOHN MELLENCAMP

All chords capo at 5th fret



*All gtrs. tune down 1/2 step & capo at 5th fret

Moderately ♩ = 126

Intro:

D5 C5 G5 D5 C5 G5
 Gr. 2

P.M. (throughout)

mp

Gtr. 1

mf

TAB	7	7	5	8	(8)	7	7	5	8
	7	7	5	7	7	7	5	7	
	5	5	5	5	5	7	5	5	
	5	5	7	5	5	7	5	5	
	5	5	8	5	5	5	7	5	

*Capo at 5th fret; all notes shown as "5" in tab are played as open strings.

D5 C5 G5 end Rhy. Fig. 1

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The melody consists of a series of eighth and sixteenth notes, while the accompaniment features chords and single notes. The score is divided into two systems by a double bar line.

TAB	(8)	5	5	7	5	5	5	5	7	(7)
	7			7					8	8
	5	5	5	5	5	5	5	5	7	7
	5	5	5	5	5	5	5	5	5	5
	5			5	7	7	7	5	5	5

§ Verses 1, 2 & 4:
w/Rhy. Fig. 1 (Gtr. 2, 4 times)

D5	C5	G5	D5	C5	G5
----	----	----	----	----	----

Gtr. 1 *Cont. rhy. simile*

Rhy. Fig. 2

end Rhy. Fig. 2

1. I want you to dance na -
2. 4. *See additional lyrics*

end Rhy. Fig. 2

TAB	7	7	5	5	5	5	7	(7)		:
	7	7	5	5	5	5	8			
	7	7	5	5	5	5	7			
	5	7	7	5	5	5	5			
	5	8	8	8	8	5	5			

D5 C5 G5 D5 C5 G5

ked so I can see— I'd like to get to know—

D5 C5 G5

— you. You don't have to act naugh - ty.

Gtr. 3

mf

TAB 5

Chorus:

C D G/D D C D

w/o P.M.

Spin 'round and 'round. Spin a-round and 'round.

TAB 7 8 8 8 5 7 (7) 8 8 8 5 7 8 8 8 5 7

Rhy. Fig. 3
Gtr. 1

TAB 8 8 8 8 5 (5) 8 8 5 8 8 8 8 8 5

5 5 5 5 7 7 7 7 5 5 5 5 5 5 7

5 5 5 5 7 7 7 7 5 5 5 5 5 5 7

7 7 7 7 5 5 5 5 7 7 7 7 7 7 5

8 8 8 8 5 5 5 5 8 8 8 8 8 8 5

To Coda

1.
w/Rhy. Figs. 1 (Gtr. 2, 2 times) & 2 (Gtr. 1)

D5 C5 G5 D5 C5 G5

G/D

D

and 'round.

Gtr. 1

end Rhy. Fig. 3

Verse 3:

w/Rhy. Fig. 1 (Gtr. 2, 8 times)
& 2 (Gtr. 1, 8 times)

D5 C5 G5

2.
w/ Rhy. Fig. 3 (Gtr. 1)

C

D

Spin 'round— and 'round— and 'round.

I want— you to dance na—

ked. If you'd like— I'll join— you.

D5 C5 G5

T (7) 7 8

A

B

I want to en-joy your bod - y. I want to hear your se -

D5 C5 G5 D5 C5 G5

crets. I want to know if you like— me—

D5 C5 G5

T 5 7 8 8 8 5 7 (7) 8 8 5 5

A

B

as much as I— like you.— I want you to dance na -

D5 C5 G5 D5 C5 G5

T 7 8 8 8 5 7 (7) 8 8 5 5 7 8 8 8 5 7

A

B

ked, but on - ly if you want — to.

D5 C5 G5

TAB

(7) 8 8 5 5 7 8 8 8 5 5 5

Chorus:

w/Rhy. Fig. 3 (Gtr. 1, 3 times)

C D G/D D C D

Spin 'round — and 'round. — Spin it a-round and 'round.

TAB

7 8 8 8 5 7 (7) 8 8 5 5 5 7 8 8 8 5 7

G/D D C D w/Rhy. Fill 1 (Gtr. 4)

— and 'round. — Spin 'round — and 'round — and 'round. —

TAB

(7) 8 8 8 5 7 8 8 8 5 7 (7) 8 8 8 5 8

Rhy. Fill 1
Gtr. 4

mf hold rake

TAB

7 8 7 9

Interlude:
w/Rhy. Fig. 1 (Gtr. 2, 4 times)

D5 C5 G5 D5 C5 G5

Gtr. 1

TAB

D5 C5 G5

TAB

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 2, 4 times)

D5 C5 G5 D5 C5 G5

Gtr. 1 Cont. rhy. simile
Gtr. 3

TAB

D5 C5 G5

TAB

D.S. al Coda

D5 C5 G5 D5 C5 G5

TAB

w/Rhy. Fig. 3 (Gtr. 1, 2 times)

Coda

C D G/D D C D

Spin it 'round — and 'round. — Spin it 'round — and 'round

TAB

7 8 8 8 5 7 (7) 8 8 8 8 5 5 7 8 8 8 8 5 7

w/Rhy. Fig. 2 (Gtr. 1)

G/D D D (type 2) C G

and 'round. I want you to dance na - ked.

TAB

(7) 8 8 8 5 5 7 8 8 8 8 5 7 8 (8)

Verse 2:

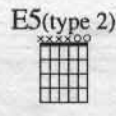
I want you to dance naked.
 I promise I won't touch you.
 I promise to tell no one, no.
 I want you to dance naked.
 (To Chorus:)

Verse 4:

I want you to dance naked.
 So I can see you.
 I'd like to get to know you.
 But only if you want to.
 (To Chorus:)

HAND TO HOLD ON TO

Words and Music by
JOHN MELLENCAMP



Moderately ♩ = 118

Intro:

Gr. 1 A Rhy. Fig. 1 E/A F#m E/F#* F#m/C#* E/B* A E/A F#m

f hold hold

TAB

*Played by bass gtr.

E/F#* F#m/C#* E/B* A E/A F#m E/F#* F#m/C#* E/B*

end Rhy. Fig. 1 hold

TAB

Dsus2 E Esus E

hold hold

TAB

Verses 1 & 2:

A5

F#m

1. You can laugh and joke and make fun_____ of your friends.____
 2. See additional lyrics

Rhy. Fig. 2

P.M.----- P.M.-----

TAB

2 2 2 2 2 x x 1 2 2 4 4 4

0 0 0 0 4 2

A5

F#m

Spin in the mid - dle when the trou - bles be - gin.

3

P.M.----- hold-----

TAB

2 2 2 2 2 x x 1 2 2 2 2

0 0 0 0 4 2 4 2 x 2 4 4

D5

E5

D5

Take it nice 'n eas - y and al - ways pre - tend_____ that you're cool,_____ so cool,_____ so cool.____

P.M.----- P.M.----- P.M.-----

TAB

2 2 x 2 2 x x 2 2 x 2 2 x x 2 2 x x

0 0 0 0 0 0 0 0 0 0 0 0 0 0

1. w/Rhy. Fill 1 (Gtr. 2)
E5

2. w/Rhy. Fill 1 (Gtr. 2)
E Esus E

mat - ter.

end Rhy. Fig. 2

P.M. P.M.

TAB

2	2	2	2	2	2	2	2	1	1	1	2	1	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus:

A Asus2 F#m A Asus2

Ev - 'ry - one needs a hand to hold on to. Ev - 'ry - one needs a hand

Rhy. Fig. 3

hold hold hold

TAB

2	2	0	0	2	2	2	2	2	2	0	0	2
0	0	0	0	0	4	2	2	2	2	2	0	2

Rhy. Fill 1
Gtr. 2

f

TAB

1	2	2	2	1	2	2	2	5	5	5	5
2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0

w/Rhy. Fill 2 (Gtr. 2)

F#m D D5 E5 D

— to hold on— to. Don't need to be no strong— hand.

TAB

E7sus **w/Rhy. Fig. 1 (Gtr. 1)** **A** **E/A** **F#m** **E/F#** **F#m/C#** **E/B**

— a hand — to hold on — to.

TAB

0	0	0	0	0
3	3	3	3	3
2	2	2	2	2
0	0	0	0	0
2	2	2	2	2
0	0	0	0	0

Verse 3:
w/Rhy. Fig. 2 (Gtr. 1)

A **E/A** **F#m** **E/F#** **F#m/C#** **E/B** **A5**

3. Hav - ing good luck with your fi -

F#m **A5**

nan - cial sit - u - a - tion. Play the po - nies, be pres - i - dent

F#m **D5** **E5**

of the Un - i - ted Na - tions. Go to work and be a Hol - ly - wood stud.

D5 **E5** **Chorus:**
w/Rhy. Fig. 3 (Gtr. 1) **A** **Asus2**

Drive your four wheel drive right in - to the mud, boy. Ev - 'ry - one needs a hand —

F#m **A** **Asus2** **F#m** **D**

— to hold on — to. Ev - 'ry - one needs a hand — to hold on — to.

D5 **E5** **D** **D5**

Don't need to be no strong — hand. Don't need to be no rich —

E5 D D5 E5

— hand. Ev - 'ry - one just needs — a hand — to hold on —

A E/A A Asus2 Bridge: F#m

— to. And in those hours — when you're a - lone —

Gtr. 1

hold — hold —

TAB

A D5

and there's no - bod - y there — ex - cept your -

(simile)

TAB

A F#

self, I know it, you want to pick up — the phone —

TAB

A D5

and say talk — to me, talk to me, some - bod -

TAB

5	2	2	2	2	3	×	3	3	3	3
0	2	2	2	2	2	×	2	2	2	2
0				0	0	×	0	0	0	0

E5

y please talk — to me, — yeah. —

(Cont. in slashes)

Guitar Solo:

A5

Gtr. 1

Gtr. 3

f
w/ slide

TAB

5	×	5	5	5	5	(5)	5	5	5	5	5	5	5	5	2	2	4	0	3
4	×	4	4	4	4	(4)	4	4	4	4	4	4	4	4					
2	×	2	2	2	2	(2)	2	2	2	2	2	2	2	2					

F#5 A5 F#5 D5 Dsus2 D5

TAB

3	4	2	2	4	4	3	4	3	4	6	7	4	(4)	7	9	5

E5 E5(type 2) E5 D5 Dsus2 D5 E5(type 3)

Oh, _____ yeah. _____

TAB

6 5 6 7 7 6 4 (4) 7 9 8/9 8/9 8/9 8/9 8/9 8/9 1

Chorus:

w/Rhy. Fig. 3 (Gtr. 1) & Rhy. Fill 3 (Gtr. 3, 1st time only)

A Asus2 F#m

Ev - 'ry - one needs a hand _____ to hold on _____ to.

Gtr. 4 8va

mf
hold throughout

TAB

17 14 16 14 14 17 14 16 14

Rhy. Fill 3

Gtr. 3

TAB

2 2 2 (2) (2) (2)

A Asus2 F#m D

Ev - 'ry - one needs a hand_____ to hold on_____ to.

(8va)

14 17 19 16 14 17 14 16 14

T
A
B

D5 E5 D

Don't need to be no strong_____ hand,

(8va)---

(14)

T
A
B

D5 E5

don't need to be no rich_____ hand.

**Repeat & fade*

**Gtr. 4 ad lib. on repeats.*

Verse 2:
 Say, I'm alone and I'm wild and
 I will not be tamed.
 Talk like a jerk,
 Or an educated brain.
 Little girl driving the young boys insane.
 Be a joker, a preacher,
 It does not matter.
 (To Chorus:)

HURTS SO GOOD

Words and Music by
JOHN MELLENCAMP
and GEORGE GREEN



Moderately $\text{♩} = 126$
Intro:

(Drums)
Gtr. 1

A7sus A5 G5 E5 A7sus A5

f

TAB

E5

Rhy. Fig. 1A
Gtr. 2

Rhy. Fig. 1

⑥ open 2fr.
E F# A5

f
end Rhy. Fig. 1

P.M. P.M. P.M. P.M.

TAB

⑥ open 2fr.
E F# A5
end Rhy. Fig. 1A

⑥ open 2fr.
E F# A5

P.M. P.M.

TAB

Verses 1 & 2:

⑥
open 2fr.
E F# A5

1. When I was a young-
2. See additional lyrics

TAB: 3 3 3 2 | 2 2 2 0 | 2 2 0 0

E5 Esus2 E5 Esus2 Asus F#m D5

— boy, said put a-way those young— boy ways.

P.M.

TAB: 2 4 2 2 4 0 | 4 2 4 4 4 | 2 3 2 2 2 2

A5 A A5 A A5 E5 Esus2 E5 Esus2 Asus F#m

Now that I'm get-tin' old - er, so much old - er I long— for those

TAB: 2 2 2 2 2 2 | 2 4 2 2 4 0 | 4 2 4 4 4 2

D5 A5 A A5 A A5 E A5

young boy days with a girl— like you,

Gtrs. 1 & 2

TAB: 2 3 2 3 2 2 | 2 2 2 2 2 2 | 0 1 2 2 0

w/Rhy. Fill 1 (Gtr. 2)

with a girl— like you.— Lord knows, there are things—

with a girl— like you.—

Lord knows, there are things—

w/Rhy. Fill 1(*Gtr. 2*)

we can do— ba-by, just me and you— come on and make it up.

we can do— ba-by,

just me and

you—— come on and make it up.

Chorus:

A5 E5 E6 E5 E6 Esus A5
 Rhy. Fig. 2
 Gtrs. 1 & 2
 Hurts so good. — Come on ba - by, make it

Gtrs. 1 & 2

Hurts so good.—

Come on ba - by, make it

E5 E6 E5 E6 Esus D F#m D A D
 hurt so good. Some - times — love don't feel like it should — you make it

hurt so good.

Some - times— love

don't

feel like it should— you make it

Rhy. Fill 1
Gtr. 2

E5 E6 E5 E6 Esus
end Rhy. Fig. 2

1. w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)
A5 A9sus A A6 A5

hurt so good.

A9sus A A6 A5

2. A5 A9sus A A6 A5

P.M. P.M.

TAB

Bridge:

Gtrs. 1 & 2

D A5 A6 A5 A6 Asus D F#m

I ain't talk - in' no big deals. I ain't made no plans—

A D A5

— by my - self. I ain't talk - in' no high—

A6 A5 A6 Asus E5 E6 E5 E6 E7(3) E6 E5

— heels, ba - by we could walk a - round all day long.—

Gtr. 1

TAB

Walk a - round, all day long. Uh.

TAB

(2 0) 2 4 (2 0) 2 4 2 0 4 2 2 0 4 2 0

w/Fill 1 (Gtr. 3)

E6 E7(♯)E6 E5 E6 E5 E6 E7(♯)E6 E5 E6 E5

TAB

(2) 2 4 2 0 1 2 2 4 2 (2) 2 4 2 0 1 2 2 4 2 0

Chorus:

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

Fill 1
Gtr. 3

A5 A6 A5 A6 Asus E5 E6 E5 E6 Esus D F#m

Come on ba - by, make it hurt so good. Some - times — love — don't

1. D E5 E6 E5 E6 Esus A5 A9sus A A6 A

feel like it should, — you make it hurt so — good. —

Gtrs. 1 & 2

T 3 3 3 2 2
A 4 4 4 2 2
B 2 2 2 4 2
0 0 0 0 0

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

2. E5 A5 A9sus A A6 A5 A9sus A A6 A5

hurt so — good. — Ay! Ay!

⑥ open 2fr.
E F# A5

Rhy. Fig. 3A
Gtr. 2

Rhy. Fig. 3
Gtr. 1

A5
end Rhy. fig. 3A

end Rhy. Fig. 3

P.M. — P.M.

T 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2
A 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

N.C.

w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

Fade

4 4

Verse 2:

Don't have to be so exciting.
Just tryin' to get myself a little bit of fun, yeah.
You always looks so inviting,
You ain't as green as you are young.
Hey baby, it's you.
Come on girl, now it's you.
Sink your teeth right through my bones, baby.
Let's see what we can do.
Come on and make it up.
(To Chorus:)

Intro:

B $\flat$ F/B $\flat$ E $\flat$ /B $\flat$ F/B $\flat$ B $\flat$ F/B $\flat$ 1. E $\flat$ /B $\flat$ F/B $\flat$
 *Gtr. 2 *f*
 Gtr. 1 P.M. P.M. P.M.
 TAB : 5/7 5 3 2 5 3 3 3 5 3 5/7 5 5 5 3 3 5 5 3

2
E♭/B♭ F/B♭ F# C#/F# B/F# C#/F# F# C#/F#

Gtr. 2

Gtr. 3 *f*

Gtr. 1

Cont. rhy. simile

TAB

4 3 4 6 11 13 9 13 11 9 10 11 10 10 11 11 13 9 13

B/F# C#/F# F# C#/F# B/F# C#/F# F# C#/F#

TAB: 11 9 11 13 (13) 9 9 9 11 13 13 11 9 11 10 10 10 11 11 13 13

C#sus C# D#5 C#5 F# G#m A#m B F#/B E/B F#/B

All gtrs.

Gtr. 2

Gtr. 1

Gtr. 3

TAB: 6 6 8 6 3 3 4 4 6 4 2 (4) 4 3 6 4 4 6 4

B F#/B E/B F#/B B F#/B E/B F#/B

Cont. rhy. simile

Gtr. 3

Gtr. 1

Gtr. 1

TAB: 2-4 2 4 2 4 2 4 6 4 6 4 2-4 2 4 3 6 4 4 4 6 4

B F#/B E/B F#/B B C#m D#m *E B/D# A/C#

Gtr. 1

Gtr. 3

grad. bend

w/wah pedal

1-1/2

TAB: 2-4 2 4 2 4 3 11 (11) 11 (11) 11

*Bass gtr. pedals E next 8 bars.

B/D#

E

B/D#

A/C#

B/D#

Cont. rhy. simile

TAB: 10 9 10 9 11 9 11 9 12 9 11 (11) 9 11 9 11 11 9 11 9 11 9 12 12

E B/D# A/C# B/D# E B/D# A/C# B/D#

TAB 12 9 12 9 12 9 13 11 9 11 9 11 11 2 (4) 2 4 2 4

F#5 Gtr. 3 Bb F/Bb Eb/Bb F/Bb

TAB 5 (5)

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Eb/Bb F/Bb Cont. rhy. simile

TAB 1 3 1 5 3 1 0 3 1 1 3 1

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Eb/Bb F/Bb P.M.-----

TAB 5 3 1 0 3 1 3 5 3 5 7 5 3 2 5 3 3 5 3

Bb F/Bb 1. Eb/Bb F/Bb 2. Eb/Bb F/Bb *F#5 C#/E# Gtr. 3 Gtr. 1 P.M.-----

TAB 5 7 5 5 5 3 3 5 3 8 6 8 10 8 7 8 10

B5 C#5 F#5

C#E#

B5 C#5 F#5

C#E#

Cont. rhy. simile

8va

B5 C#5 F#5

C#E#

B5

C#5

N.C.

(8va)

loco

F#5

Gtrs. 1 & 3

Gtr. 1

*fdbk.**pick slide*

Gtr. 3

pick slide

F#5

C#5

B5

C#5

F#5

C#5

B5

C#5

Gtr. 3

Cont. rhy. simile

F#5

C#5

B5

C#5

F#5

C#5

C#sus C#

D#5 C#5

Verse 1:

F# C# B C#

w/Rhy. Fig. 1 (Gtr. 1, 5 times)

F# C#

I need a lov - er that won't— drive me cra - zy. I need a lov - er that won't—

Gtr. 1 Rhy. Fig. 1 end Rhy. Fig. 1

p hold hold

T	11	9	9	7	9	9	
A	11	10	10	8	10	10	
B	9	11	11	9	11	11	

B C# F# C# B C#

— drive me cra - zy. I need a lov - er that won't— drive me cra - zy.

F# C#

(B) C#5

Gtr. 3

f

Some girl that knows the mean - ing of uh, "Hey hit the high - way!"

Rhy. Fig. 2 end Rhy. Fig. 2

F# C# E# B/D# C# E# F# C# E# B/D# C# E#

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F# C# B C#

Well, I've been walk - ing the streets— up and down,

F# C# B C#

rac - ing through— the hu - man jun - gle at night.—

F# C# B C#

I'm so con - fused,— my mind is in - dif - fer - ent.—

w/Fill 1 (Gtr. 2)

F# C# B C#

Hey, I'm — so weak, won't some-bod - y shut off that light? — Ow!

w/Rhy. Fig. 2 (Gtr. 3)

F# C# B C# F# C# B C#

Ahh. — Ahh. —

w/Rhy. Fig. 1 (Gtr. 1, 3 times)

F# C# B C#

E - lec - tric - i - ty runs — through — the vid - e - o,

w/Fill 2 (Gtr. 2)

F# C# B C#

and I watch it from this hole — I call home. —

F# C# B C#

And all the ston - y's are danc - in' to the rad - i - o, —

w/Rhy. Fig. 1 (Gtr. 1, 1st bar only)

F# C# B5 C#5

Gtr. 1

and I got the world. call-ing me up — here — to - night — on the phone. —

Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 3, 1st 3 bars only)

F# C# B C# F# C#

I need a lov - er that won't — drive me cra - zy. Some girl to thrill me, and

w/Rhy. Fig. 2 (Gtrs. 1 & 3, 1st 3 bars only)

B5 C#5 F# C# B C#

then go a - way. — I need a lov - er that won't — drive me cra - zy.

Fill 1
Gtr. 2

P.M. — — —

TAB

2 2 2 0 (0)

*Push (6) string behind nut.

Fill 2
Gtr. 2

TAB

4 6 4 4 4 6/8

F# C# B C#

Some girl that knows the mean-ing of uh, "Hey hit the high - way!"

Gtr. 1

Gtr. 3

TAB

9 6 11 8 11 13 4 11 4

Interlude:

F#5 C#E# B/D# C#E# F#5 C#E# B/D# C#E#

Gtr. 4 *mf* Cont. rhy. simile

Gtr. 2

Gtr. 1

Gtr. 3

TAB

9 9 11 9 11 10 9 9 11 9 11 13

11 13 6 13 11 10 4 3 13 11 3 11 11 13 4 11 13 6 13 12 11 12 14 4 3 4 6 11 13 4 4 6

F#5 C#E# B/D# C#E# F#5 C#E# C#sus C# D#5 C#5

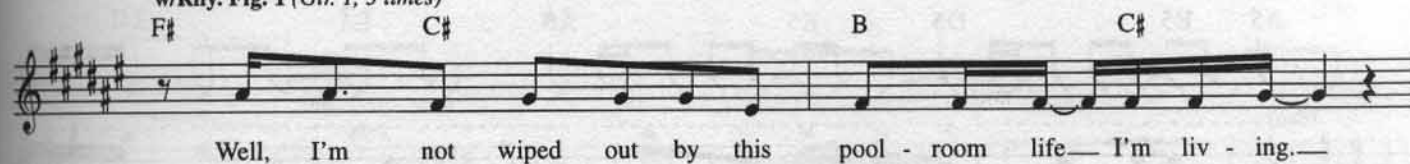
Gtrs. 1 & 3

TAB

9 9 11 9 11 10 9 9 11 13 6 13 11 10 4 3 13 11 11 11 13 4 11 13 6 13 6 6 8 6 4 3 8 6 4 4 6 4

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1, 3 times)



w/Rhy. Fig. 1 (Gtr. 1, 1st bar only)

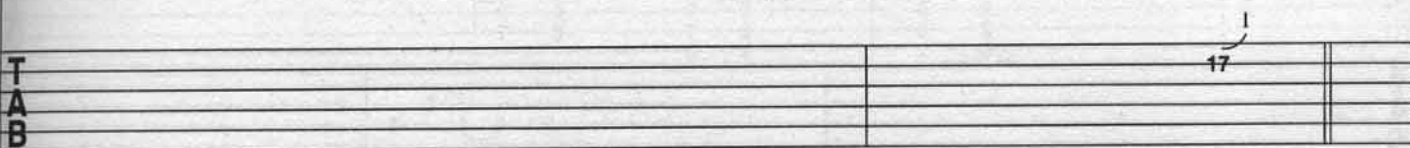
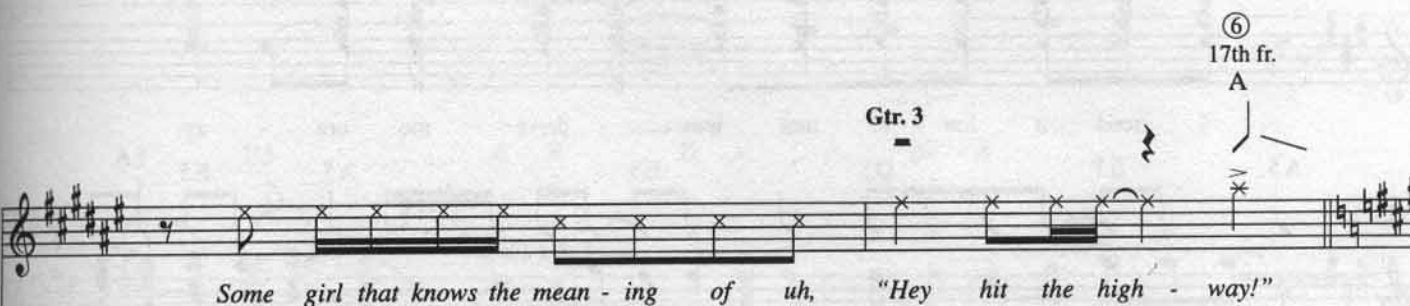


*Chorus:

N.C.



*Gtrs. & band tacet.



Guitar Solo:

A5 E5 D5 E5 A5 E5

(8va)

TAB

17 17 17 15 14 15 14 16 14 14 16 14 17 14 16 17 14 15 16 14 16 17

D5 E5 A5 E5

(8va)

TAB

14 16 17 14 16 14 16 14 14 14 16 14 14 17 14 16 14 16 16 14 17

D5 E5 A5 E5 D5 E5

(8va)

TAB

14 14 14 17 14 16 14 14 14 17 14 16 14 17 15 17 16 15 14 16 14 16 16 14 16 16 14 14 16

pick sl.

Chorus:

A5 E5 D5 E5

I need a lov - er that won't drive me cra - zy.

A5 E5 D5 E5 A5 E5

Some girl to thrill me, and then go a - way. I need a lov - er that

TAB

2 2 4 2 4 2

D5 E5 A5 D5

won't drive me cra - zy. Some girl that knows the mean - ing of uh,

E5 A5XII E D E

"Hey hit the high - way!" You bet ya.

TAB

14 16 14 17 17 17 15 15 14 16 14 14 14 16 14

A5XII E D E A5XII E D E

Cont. rhy. simile

Cont. rhy. simile

TAB

17 17 15 14 15 14 15 17 14 16 17 17 15 15 14 16 14 14 14 16 14

A5 E5 A E D C Bb A

Gtrs. 1 & 3

Fade

hold

hold

TAB

17 17 (17) 5 4 7 5 3 2 2 2 2 2

w/Rhy. Fig. 2A (Gtr. 2)



Di - ane's — deb - u - tante back seat of Jack - y's car. —

A6
Rhy. Fig. 3

D/A A6 E/A (type 2)



D/A

E/A (type 2)

C#m/A E/A (type 2)



A6

D/A

A6 (type 2)

E/A (type 2)



D/A

A (type 2)

end Rhy. Fig. 3

Verse 2 & 3:

w/Rhy. Fig. 2 (Gtr. 2)

A/C#

A(9)/C#

E/B



2. Suck - in' on chil - i dogs out -
 3. See additional lyrics

w/Rhy. Fig. 2A (Gtr. 2)

A/C# A(9)/C#

E/B



side the Tast - ee Freez; —

Di - ane — sit - tin' on Jack - y's lap, — he's got his

w/Rhy. Fig. 2 (Gtr. 2)

A/C#

A(9)/C#

E/B



hands be - tween — her knees. —

Jack - y say, "Hey, Di - ane let's run off be -

w/Rhy. Fig. 2A (Gtr. 2)

A/C#

A(9)/C#

E/B



hind the shad - y trees. —

Drib - ble off those Bob - by Brooks. Let me

Chorus:**w/Rhy. Fig. 2 (Gtr. 2, 3 times)**

A/C# A(9)/C# E/B

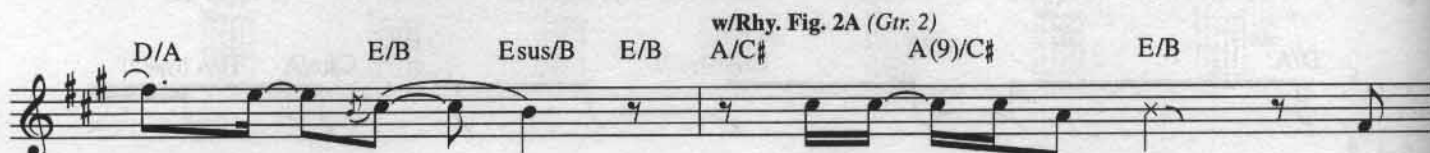
D/A E/B Esus/B



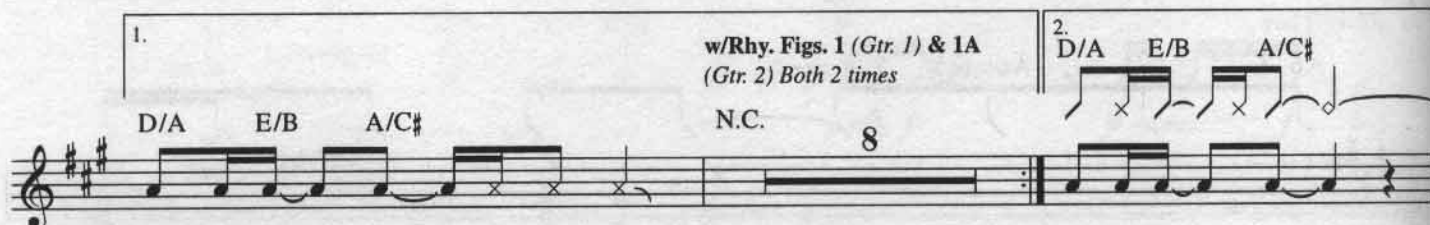
do what I please."- Say - in', Oh yeah,- life goes- on.-



long af - ter the thrill of liv - in' is- gone.- Say - in' Oh yeah,- life-



- goes- on,- long af - ter the thrill of



liv - in' is- gone.- Now, walk on.

liv - in' is- gone.-



Oh, let it rock,



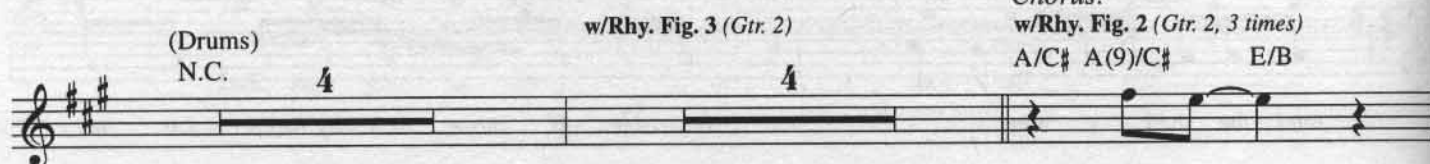
let it roll.- Let the Bi - ble belt come and save my soul.-



Hold on - to six - teen as long as you can-



chang - es come a - round real soon make us wo - men and men.-



Oh yeah,-

D/A E/B Esus/B E/B A/C# A(9)/C# E/B

life goes— on,— long af - ter the thrill of

D/A E/B Esus/B E/B A/C# A(9)/C# E/B D/A E/B Esus/B E/B

liv - in' is— gone.— Oh yeah,— I say life— goes— on,—

w/Rhy. Fig. 2A (Gtr. 2)
A/C# A(9)/C# A/C# E/B D/A E/B A/C#

long af - ter the thrill of liv - in' is— gone.—

A(type 3) E/A D/A(type 2) E/A

Gtr. 2

A lit - tle dit - ty— 'bout Jack and Di - ane—

A E/A D/A A(type 2)

two A - mer - i - can kids do - in'— (the) best they— can.—

A E/A A E/A A E/A D

Gtr. 1

④ open D

$p < f$ $p < f$

Repeat & fade

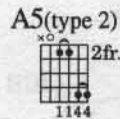
T	5	4	4	5	4	5	4	2
A	5	5	5	5	5	5	5	3
B	6	4	4	6	4	6	4	2
	7	6	6	7	6	7	6	0
	0	0	0	0	0	0	0	

Verse 3:

Jack, he sits back, collects his thoughts for the moment
Scratches his head and does his best James Dean,
"Well then there Diane, we ought to run off to the city."
Diane says, "Baby, you ain't missin' a thing."
But Jack, he say, ah,
(To Chorus:)

LONELY OL' NIGHT

Words and Music by
JOHN MELLENCAMP



Moderately ♩ = 110

Intro:

Gtr. 2

f
hold -----

**T
A
B**

0 0 0 0 2 2 2

E5

Esus

E

hold

hold

TAB

(2 2 2 0)

0 1

2 2 2 2 2 0

0 2 2 2 0

0 0 0 0 0 0

0 0 0 0 0 0

2 2 0 1

2 2 2

The second system of the musical score for 'The Wind' continues the melody in the treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a half note F#4. A 'hold' instruction with a dashed line follows. The second measure of this system starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a half note F#4. Another 'hold' instruction with a dashed line follows. The guitar tablature below the staff shows the fretting for these notes: 0 for G4, 0 for A4, 0 for B4, 2 for A4, 2 for G4, and (2) for F#4. The system concludes with a double bar line.

[illegible]

gon- na work out— this— way. No no no no no

[illegible]

Substitute w/Fill 2 (2nd time)

Chorus:

Dsus2

A

Rhy. Fig. 1A

Rhy. Fig. 1

It's a lone - ly ol' night.

hold

f

Dsus2

A

end Rhy. Fig. 1A

Can I put my arms a-round you?

end Rhy. Fig. 1

1/4

1/4

Fill 2

Gtr. 2

hold

[illegible]

1.
E
Gtr. 2

Esus

lone - ly peo - ple like me and you.

hold hold

TAB

(0 0 2 2 2 2 0)

2 0 2 0 2 0 2 0

1 2 2 0

2 2 2 0

(2 2 2 2 0)

2.

Esus (Cont. in notation)

Gtr. 2

— and you.

TAB

Interlude:

A5
Gtr. 1

Asus

A5

Asus

Tablature for Gtr. 1 (Measures 1-4):

Measure	T	A	B
1	0	2	2
2	0	2	2
3	0	2	2
4	0	2	2

Gtr. 2

hold

Tablature for Gtr. 2 (Measures 1-4):

Measure	T	A	B
1	0	2	2
2	0	2	2
3	0	2	2
4	0	2	2

E

Esus

E

Tablature for Gtr. 1 (Measures 5-8):

Measure	T	A	B
5	0	2	2
6	0	2	2
7	0	2	2
8	0	2	2

hold

hold

Tablature for Gtr. 2 (Measures 5-8):

Measure	T	A	B
5	0	2	2
6	0	2	2
7	0	2	2
8	0	2	2

Esus

(Cont. in slashes)

A A5

Asus

Tablature for Gtr. 1 and Gtr. 4 (Measures 9-12):

Measure	T	A	B
9	0	2	2
10	0	2	2
11	0	2	2
12	0	2	2

hold

Tablature for Gtr. 2 (Measures 9-12):

Measure	T	A	B
9	0	2	2
10	0	2	2
11	0	2	2
12	0	2	2

70

A

A 5(type 2)

TAB

hold

TAB

E5

Esus

hold

w/wah wah

hold

TAB

0 0 0 (0) 0 0 5 (5)
 0 0 0 0 0 5 5 (5)
 4 4 4 4 4 2 2 (2)
 2 2 2 2 2 2 2 (2)

[illegible]

Verse 3:

[illegible]

E Esus Em11 E Esus

by. It's a lone - ly ol' night..

TAB

0	0	0	0	0	(0)	0	0	0	0	0	0
1	1	1	1	2	(2)	0	1	1	1	1	2
2	2	2	2	2	(2)	0	2	2	2	2	2
3	3	3	3	3	(3)	0	3	3	3	3	3
4	4	4	4	4	(4)	0	4	4	4	4	4

Em11 E Esus

but ain't they - all?

*Gtr. 1

P.M. P.M.

TAB

(0)	0	0	0	0	0	0	0	(0)	0	0	0
1	1	1	1	1	1	1	1	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4

*Gtrs. 3 & 5 tacet.

Gtr. 3 E

Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 1-1/2 times, simile)
& 1A (Gtr. 2, 1-1/2 times, simile)

Dsus2 A

It's a lone-ly ol' night..

TAB

(0)	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	2
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4

[illegible]

Verse 2:

Radio playin', softly, some singer's sad, sad song.
He's singing about standing in the shadows of love.
I guess it feels awfully alone.
She says I know exactly what he means,
Yeah, yeah, yeah, yeah, yeah.
And it's a sad, sad, sad, sad feeling
When you're living on those in-betweens.
But it's okay.
(To Chorus:)

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 3 times



1. You may drive a - round your town in a brand new, shin - y car. Your
 2. See additional lyrics



face in the wind and your hair - cut's in, friends think you're bi - zarre.



You may find a cush - y job, and I hope that you go far. But, if you



real - ly wan - na taste some cool - suc - cess, bet - ter learn to play gui - tar. Play gui -

Chorus:

w/Rhy. Fig. 1 (Gtr. 1 & 2, 4 times) & Riff A (Gtr. 3, 2 times)



tar, Play gui - tar. Play gui - tar, oh, yeah.



Play gui - tar. Play gui - tar. Play gui -



tar, oh yeah.



2. Well, you

Bridge:

2. A G5 D A G5 D/F#* D5 E

Gtr. 2

All wom-en a-round the world- want a phon-y rock star

TAB

*Played by bass gtr.

Guitar Solo 1:

w/Rhy. Fig. 1 (Gtrs. 1 & 2, 5 times)

(Drums) N.C.

A DII

who plays gui - tar.

Gtr. 4

TAB

A G5 D A DII A G5 D

hold 1/2

TAB

A DII A G5 D A DII

trem. bar trem. bar P.M. trem. bar

TAB

A G5 D A DII A G5 D

hold

5 5 5 5 (5) 17 17 17 17 17 17 17 17 15 14 15 17 17 17 17 17 15 14 15 17 17 17 17 17 15 14 15 15 17

0 0 0 0 0 18 18 18 18 18 16 15 16 18 18 18 18 18 16 14 16 16 18

5

AV 3 GIII D/F#*GIII A5 †N.C.(A) (D)

Gtrs. 1 & 2

3

3

trem. bar

trem. bar

P.M.

trem. bar

T 17 17 17 15 14

A 17 17 17 15 15

B 18 18 18 16 15

0 0 0 0 0

8 8 7

7 (7) 0

0 0 0

4 5

*Played by bass gtr.

**B note sounds at pulloff.

†Chord names derived from bass gtr.

Verse 3:

(A) (G)(D) (A) (D) (A) (G) (D) N.C.(A) (D)

3. Well, you pump your iron— and *shine your shoes* and

trem. bar trem. bar

TAB

(A) (G) (D) (A) (D)

wear your hair— just right.— You go down out on cruis-in' street 'cause you

Gtrs. 1 & 2

A5/G* A DII

wan-na score to - night. Ra da ra da ra da da and you real -

trem. bar

TAB

10 (10) (10)
10 (10) (10)
11 (11) (11)

*Played by bass gtr.

A G5 D A

ly want to show your scars.— For - get all a - bout that ma - cho shit and

Chorus:

w/Rhy. Fig. 1 (Gtrs. 1 & 2, 3 times) & Riff A (Gtr. 3, 2 times)

A DII A G5 D

learn how to play gui - tar!— Play gui - tar.— Play gui - tar.— Play gui - tar.—

A DII A G5 D A DII

oh, yeah,— yeah, yeah, yeah, yeah. Play gui - tar.—

w/Rhy. Fig. 1 (Gtr. 2)

A G5 D A DII GII A G5 D

Gtr. 1

Play gui - tar.— Play gui - tar,— oh, yeah.—

Gtr. 3

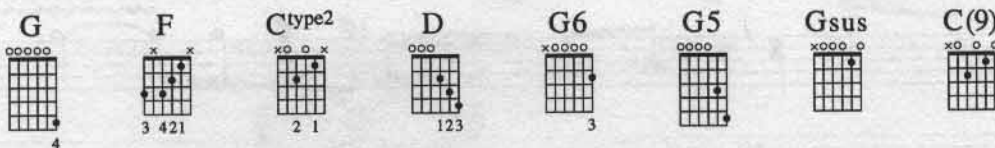
3 3
grad. release—

1 1/2
7 7 7 7 7 7

TAB

PINK HOUSES

Words and Music by
JOHN MELLENCAMP



All gtrs. tuned to "open G"

⑥ = D ③ = G

⑤ = G ② = B

④ = D ① = D

Moderately ♩ = 114

Intro:

Gtr. 1 (Acoustic) **Rhy. Fig. 1** **mf** **hold throughout**

Chords: G, C, G, end Rhy. Fig. 1

Tablature for Gtr. 1 (Acoustic):

```

T  | | | | | | | | | | | | | | | | | | | | | |
A  | | | | | | | | | | | | | | | | | | | | | |
B  | 0 4 0 0 0 0 0 0 2 1 3 5 5 5 5 5 5 5 5 5 5 5
  
```

Gtr. 2 **mf**

Chords: C, G

Tablature for Gtr. 2:

```

T  | | | | | | | | | | | | | | | | | | | | | |
A  | | | | | | | | | | | | | | | | | | | | | |
B  | 0 1 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
  
```

Rhy. Fig. 2

Chords: C, G, C, G

Tablature for Gtr. 1 (Acoustic):

```

T  | | | | | | | | | | | | | | | | | | | | | |
A  | | | | | | | | | | | | | | | | | | | | | |
B  | 1 0 0 0 5 0 0 0 0 0 0 0 5 0 1 0 5 5 5 5 5 5
  
```

hold

Chords: C, G

Tablature for Gtr. 1 (Acoustic):

```

T  | | | | | | | | | | | | | | | | | | | | | |
A  | | | | | | | | | | | | | | | | | | | | | |
B  | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
  
```

§ Verse:

C G G

1. Well, there's a black— man— with a black—

2. 3. See additional lyrics

end Rhy. Fig. 2

Gtr. 1

Gtr. 4 (Verse 2 only)

— cat, liv-in' in a black— neigh-bor - hood. He's got an

Gtr. 1

G

Gtr. 1

in - ter - state— run - ning through— his front— yard, and you know he thinks—

F C G

— he's got it so good. — And there's a wom—

— an— in the kitch - en, — clean-ing up (the) eve - 'ning slop—

To Coda ⊕ (**F6sus2)

And he looks— at her and— says "Hey dar - lin',

(†C(9)) C G

I can re-mem - ber when— you could— stop a clock." —

Gtr. 2 (Verse 2 only)

TAB

0 4 0 0 0 3 0

†2nd time only.

Chorus:
Rhy. Fig. 3

C Gtr. 1

Oh, but ain't that A - mer - i - ca, for you and me. —

*Gtr. 2 (2nd time)

hold ——— hold ———

TAB

(0) 0 0 0 0 0 5 5 5 5 5 5 5 5 0

*Gtr. 2 tacet 1st time.

1. w/Rhy. Fig. 2 (Gtr. 1)
end Rhy. Fig. 3 G5
Rhy. Fig. 4 Gtr. 3

— yeah, for you and me. Ow!

Gtr. 2

TAB

C G5 end Rhy. Fig. 4 2.

2. Well, there's a young— build them ba - by, for—

TAB

w/Rhy. Fig. 4 (Gtr. 3) Rhy. Fig. 5 G C G w/Rhy. Fig. 5 (Gtr. 1, 2 times) G C G

you and me.

Gtr. 1

hold-----

TAB

Interlude:
F6sus2

Gtr. 3

C G

Gtr. 1

Gtr. 2

hold

TAB

C(9) G Gsus G G5 Gsus G5 G

1/2 1/2

TAB

F6sus2 C(9) G C(9) G G5 Gsus

hold

hold

TAB

G5 Gsus G5 G F6sus2 C(9)

hold

TAB

[illegible]

D.S. $\text{\textcircled{S}}$ al Coda

3. Well, there's peo -

Coda
 F6sus2
 Grtr. 1

C(9)
 G

ple man, ba - by, pays for the thrills, - the bills, the pills that kill.____
 Ooh.____

Grtr. 2

5 2 1 0

TAB

**Chorus:
w/Rhy. Fig. 3 (Gtr. 1), Both times*

Oh, but ain't that A - mer - i - ca, for you and me. — Ain't that A - mer

Gtr. 2

1/2 hold

4

*Lead vocal ad lib. on repeat.

i - ca, Some - thing to see, — ba - by. Ain't that A - mer -

hold

1

i - ca, home of the free, — yeah. — Lit - tle, pink hous - es for home of the free. (2nd time:) Ooh, yeah, yeah, — yeah, yeah, yeah, yeah. —

hold

7

1.
Csus2

C Csus2 C

Gtr. 1

you and me. Ooh. Ooh, yeah!

hold hold 1/2

TAB

Oh, ain't that A - mer - yeah... Lit - tle, pink hous -

Outro:
w/Rhy. Fig. 1 (Gtr. 1) 3 times

Gtr. 3

G5

C

G5

es babe, for you and me. Ooh, yeah.

Gtr. 2

hold

TAB

(5 5 5 5 5)	5	5	5	5	5	5	5	0	0	1	0	0	0
5	6	6	6	6	5	5	5	0	0	0	0	0	0
5	7	7	7	7	5	5	5	0	0	0	0	0	0
5	5	5	5	5	5	5	5	0	0	0	0	0	0

Ooh, yeah.

T
A
B

w/Rhy. Fig. 1 (Gtr. 1) 1st bar only

Ooh, yeah.

T
A
B

Verse 2:

Well, there's a young man in a tee-shirt,
Listening to a rockin', rollin' station.
He's got greasy hair and a greasy smile.
He says, "Lord, this must be my destination."
'Cause they told me when I was younger, sayin',
"Boy, you're gonna be president."
But, just like everything else,
Those old, crazy dreams just kinda came and went.
(To Chorus:)

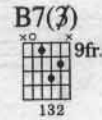
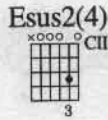
Verse 3:

Well, there's people and more people.
What do they know, know, know?
Go to work in some high rise,
And vacation down at the Gulf of Mexico, ooh yeah.
And there's winners and there's losers.
But they ain't no big deal.
'Cause the simple man, baby,
Pays for the thrills, the bills,
The pills that kill.
(To Chorus:)

PAPER IN FIRE

Words and Music by
JOHN MELLENCAMP

All chords capo at 2nd fret



Gtr. 2 (dobro) is tuned to "open G"

⑥ = D ③ = G

⑤ = G ② = B

④ = D ① = D

Moderately ♩ = 141

Intro:

*Gtr. 1

B7(3) E/B B5 B7(3)

f P.M. hold P.M. hold

T	10	9	(9)	9	4	(4)	2	4	(4)	2	4	10
A	11	9	(9)	9	4	(4)	2	4	(4)	2	4	11
B	2	2	(2)	2	2	(2)	2	2	(2)	2	2	2

*Capo at 2nd fret; all notes shown as "2" in tab are played as open strings.

E/B B5 B7(3)

hold hold

T	(10)	9	(9)	4	(4)	2	2	4	4	2	4	10	10
A	(11)	9	(9)	4	(4)	2	2	4	4	2	4	11	11
B	2	2	(2)	2	(2)	2	2	2	2	2	2	2	2

†Notes in parentheses sound sympathetically.

E/B B5 B7(3)

P.M. hold P.M.

T	10	9	(9)	4	(4)	4	4	4	4	2	×	10
A	11	9	(9)	4	(4)	4	4	4	4	2	×	11
B	2	2	(2)	2	(2)	2	2	2	2	2	×	9

E/B B5

P.M. ----- hold -----

T (10) 9 (9) 2 2 4 (4) 2 4
A (11) 9 9 2 2 4 (4) 2 4
B (9) 9 9 2 2 2 (2) 2 4

**Verse 1 & 2:*

B7(3) E/B B5

1. She had a dream, and boy, it was a good-
2. See additional lyrics

Rhy. Fig. 1

P.M.

T (4) 4 2 4 10 (10) 9 (9) 4 4
A (4) 4 2 4 11 (11) 9 (9) 4 4
B 2 4 9 (9) 9 (9) 2 4

**Both gtrs. ad lib. on Verse 2 a la Verse 1.*

Substitute w/Rhy. Fill 1 (Gtr. 1, Verse 2)

B7(3) E/B

one, — so she chased af - ter her dream-

P.M.

hold -----

T (4) (2) 2 (2) 10 (10) 9
A (4) 2 2 4 2 11 (11) 9
B 2 2 4 2 4 2 4

Rhy. Fill 1
Gtr. 1

hold ----- hold -----

T (4) 2 2 (4) 4 10
A (4) 2 2 (4) 4 11
B 2 2 2 4 2

w/Fill 1 (Gtr. 2, Verse 1)

w/Fill 2 (Gtr. 2, Verse 2)

B7(3)

E/B

with much de - sire. But when she got too close.

P.M.---

TAB

(9)	4	(4)	4 4	(4)	4	10	(10)	9
(9)	4	(4)	4 4	(4)	4	11	(11)	9
B	2 2 2	(2)	× 4 4	(2)	4	9	(9)	9

to her ex - pec - ta - tions, well, the

(Cont. in slashes)

TAB

(9)	4	(4)	4	4 4 4 4 4 4 4 4
(9)	4	(4)	4	4 4 4 4 4 4 4 4
B	2	(2)	2	2 2 2 2 2 2 2 2

Fill 1
Gtr. 2

TAB

2	4	(4)	(4)
---	---	-----	-----

Fill 2
Gtr. 2

hold -----

TAB

4	2	(2)	3	4	(4)	3	2	4	(4)	(4)
4	2	(2)	3	4	(4)	3	2	4	(4)	(4)

A

Gtr. 1 $\diamond$

E

A5/B B

A5/B B

dream burned up like pa - per in fire.

Gtr. 2 (Acoustic) Rhy. Fig. 2

f w/ slide

T																			
A	2		2	7		2	4	4	4	4	4	4	4	4	4	4	4	4	4
B	2		2	7		2	4	4	4	4	4	4	4	4	4	4	4	4	4

Chorus:
Rhy. Fig. 3

end Rhy. Fig. 1

D

B

A5/B

Pa - per in fire, stink-ing up the ash - trays. Pa - per in

end Rhy. Fig. 2

Rhy. Fig. 3A

T																			
A	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7
B	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7

A

E

A5/B A

E

fire, smok-in' up the al - ley ways. Who's to say the way a man should spend.

grad. slide

T																			
A	2		2	9		(9)		2		2	9		(9)		2		2	9	
B	2		2	9		(9)		2		2	9		(9)		2		2	9	

— his days? Do you let them smol - der — like pa - per in fire? —
Smol - der. — end Rhy. Fig. 2A

TAB

1. B5 A5/B B5 (Cont. in notation) B7(3) 2. B5

TAB

*Gtr. 1

*Gtr. 2 tacet

Instrumental Solo:

D A5/B B A5/B B

TAB

⑥
2fr.
F# A

Esus2(4) E w/ Fill 3 (Gtr. 3) D(2) A5/B B5

A5/B B5

B7(♯) (Cont. in notation)

E/B

*Gtr. 1

hold --

TAB

(4)
(4)
(4)
(4)

4 4 4 4 | 4 4 4 4 4 4 4 4 || (10)
4 4 4 4 | 4 4 4 4 4 4 4 4 || (11)
4 4 4 4 | 4 4 4 4 4 4 4 4 || (9)

*Gtr. 2 tacet

Fill 3
Gtr. 3

The musical score for 'Fill 3' is written for guitar. It consists of a standard musical staff and a corresponding guitar tablature staff. The key signature has three sharps (F#, C#, G#). The musical staff begins with a whole rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. A forte (*f*) dynamic marking is placed below the first triplet. The tablature staff shows fret numbers: 14, 12, 14, 12, 14, 12, 7, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Above the tablature, there are wavy lines indicating bends or vibrato, and a 'harm.' (harmonic) marking at the 4th fret. A 'trem. bar' (tremolo bar) instruction is placed above the 4th fret. A 'decresc.' (decrescendo) marking is placed above the 4th fret. The score ends with a double bar line.

f trem. bar *decresc.* *p*

harm. (8va) 1/2 1 1/2

TAB

14 (14) (14) 7 4 (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)

12 (12) (12)

B5

B7(3) E/B

hold - - - P.M. hold - - -

TAB

(9) 2 2 2 2 2 2 (4) 2 4 (4) 10 11 (10) 9

2 2 2 2 2 2 (4) 2 4 (4) 2 2

B5

B7(3) E/B

Verse 3:
w/Rhy. Fig. 1 (Gtr. 1, simile)

There's a good life

P.M. - - - hold - - - P.M. - - -

TAB

(9) 9 9 4 (4) 10 11 9

2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 2

grad. slide

TAB

5 7 7

B5

B7(3)

right a - cross this green field. Uh, huh.

TAB

(7)

E/B B5

and each gen - er - a - tion stares at it from a - far.

T
A
B

5 7 7

B7(♯) E/B B5

But we keep no check on our ap -

T
A
B

(7) 7 7 5 7 7 7 (7)

w/ Rhy. Fig. 2 (Gtr. 2, simile)
A

pe - tites, so the green fields turn to brown -

E A5/B B A5/B B

like pa - per in fire. Pa - per in

Chorus:
w/ Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2, both simile)

D B A5/B

fire, stink - ing up the ash - trays. Pa - per in

A E A5/B

fire, blow - ing down the al - ley - ways. Who's to say

— the way a man should spend his day? Do you let it

Gtr. 1 A E5 E B5 B

smol - der (Smol - der.) like pa - per in fire? —

Gtr. 2

TAB

w/ Rhy. Figs. 3 (Gtr. 1, simile) & 3A (Gtr. 2, 1st 7 bars only, simile)

Pa - per in fire, stink - ing up the ash - trays. Pa - per in

D B A5/B

TAB

fire, blow - ing down the al - ley ways. Who's to say —

A E A5/B

— the way a man should spend — his day? Do you let it

A E A5

A B ⑤ 2fr. B5 B7(7)
 Gtr. 1 ◇ E5 P.M. (Cont. in notation)
 smol - der like pa - per in fire.
 Gtr. 2 *Gtr. 1 hold hold
 T 9 (9) 4 4 (4) 10
 A 9 (9) 4 4 (4) 11
 B 9 (9) 2 2 2 (2) 9

Outro:

*Gtr. 2 tacet

E/B B5 B7(♯)

hold P.M. hold

TAB

(10)
(11)
(9)

9
9
9

(9)
(9)
(9)
(2)

4 4
4 4
2 2 2

(4)
(4)
(2)

2 4 2

2

[illegible][illegible]

Gtr. 1

B7(♯) E/B B5

hold

P.M. P.M.

TAB

(4)
(4)
(2)

5 7 (5) 4 (4) 5 4 2 2 4 4

B7(♯) E/B

Fade

P.M. hold P.M. hold hold

TAB

(4) 2 4 2 2 2 4 2 4 2 2 2 4 10 11 (10) 9 9

2 2 2 2 2 2 2 2 2 2 2 2 9 9 9

Gtr. 2

TAB

7 5 5 7 7 7 (7)

Verse 2:

He wanted love with no involvement,
 So he chased the wind;
 That's all his silly life required.
 And the days of vanity
 Went on forever,
 And he saw his days burn up
 Like paper in fire;
 (To Chorus:)

F#m A5 E5 F#m A5 E5 F#m A5 E5 F#m A5 E5

TAB

Verse 1:

F#m A5 E F#m A5 E5

Scare - crow on a wood - en cross. — Black - bird in the barn. —

Gtr. 1

TAB

F#m A5 E5 F#m A5 E5

Four hun - dred emp - ty a - cres that used to be — my farm.

TAB

F#m A5 E5 F#m A5 E5

(I) Grew up like my dad - dy did. — My grand - pa cleared this land. When

Rhy. Fig. 1

TAB

F#m A5 E5 F#m A5 E5

I was five— I walked the fence— while grand - pa held my hand. *end Rhy. Fig. 1*

TAB

2	2	2	5	5	2	2	2	2	5	5	5
2	2	2	2	4	2	2	2	2	2	4	4
4	4	4	2	2	2	4	4	4	2	2	2

§ Pre-Chorus:

Dsus2 E

Rain on the scare - crow. Blood on the plow. This

2. See additional lyrics

Rhy. Fig. 2
Gtr. 1

TAB

5	5	5	5	5	5	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	4	4	4	4	4	4
x	x	x	x	x	x	2	2	2	2	2	2
5	5	5	5	5	5						

Riff B
Gtr. 3

hold

TAB

2	0	0	0	2	0	2-4	0	0

Dsus2 **E** **Esus** **E**

land fed a na - tion. This land made— me proud. And

TAB

5	5	5	5	5	5	5	4	4	4	4	5	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	4	4	4	4	4	4	4
5	5	5	5	5	5	5	2	2	2	2	2	2	2

TAB

2	0	2	0	0	2	0	4	0	4	0	4	0

E **Esus** **E** **D**

son I'm just sor - ry there's no le - ga - cy for you now.—

TAB

4	4	5	5	4	2	2	5	4	2	5
5	5	5	5	5	3	3				
4	4	4	4	4	2	2				
2	2	2	2	2	4	4				

end Rhy. Fig. 2

hold

TAB

4	0	4	0	0	4	0	2	0	2	0	2	0

end Riff B

**Chorus:*

Chorus musical notation with lyrics: Rain on the scare - crow. Blood on the plow.

Chords: F#m, A5, E5, F#m, A5, E5

TAB: 2 2 2 5 5 5 2 2 2 5 5 2

Riff C
Gtr. 2

Riff C musical notation for Gtr. 2

TAB: 4 4 2 4 2 4 4 2 4

*Gtr. 3 tacet.

To Coda ☉

To Coda musical notation with lyrics: Rain on the scare - crow. Blood on the plow. 2.The

Chords: F#m, A5, E5, F#m, A5, E5

TAB: 2 2 2 5 5 5 2 2 2 5 5 2

end Riff C

end Riff C musical notation

TAB: 4 4 2 4 2 4 4 2 4

Verse 2:
w/Rhy. Fig. 1 (Gtr. 1, 3 times, simile)

F#m A5 E5 F#m A5 E5

crops we grew— last sum-mer weren't e - nough to pay— the loan.— Could-n't

F#m A5 E5 F#m A5 E5

buy the seeds— to plant— this spring and the Farm - er's Bank— fore - closed.

F#m A5 E5 F#m A5 E5

Called my old— friend Schep-man up— to auc - tion off— the land.— He said,

F#m A5 E5 F#m A5 E5

"John, it's just— my job, and I hope you un - der - stand." Hey

F#m A5 E5 F#m A5 E5

call-ing it— your job ol' hoss, sure don't make it right.— But if you

F#m A5 E5 F#m A5 E5

want me to— I'll say a prayer— for your soul to - night.— And

Coda w/Riff A (Gtr. 2, 1st bar only)

F#m A5

Blood on the plow.

Rhy. Fig. 3
Gtr. 1

hold

TAB

2	2	2	5	5	4
2	2	2	5	(6)	(6)
4	4	4	2	6	6

Interlude:
w/Riff A (Gtr. 2, 2 times)

F#m C#m/F#

F#5 A5 E5open F#5 A5 E5open
 nine - ty - sev - en fam' - lies, who lost nine - ty - sev - en farms. I
 F#5 A5 E5open F#5 A5 E5open
 think a - bout my grand - pa, (and) my neigh - bors and my name. And some
 F#5 A5 E5open F#5 A5 E5open
 nights I feel like dy - in' like that scare - crow in the rain.

Gtr. 1

TAB

5 4 5 4 5 4
6 6 6 6 6 6

Pre-Chorus:

w/Rhy. Fig. 2 (Gtr. 1, simile) & Riff B (Gtr. 3, simile)

Dsus2

— Rain on the scare - crow. Blood on the plow. This
 Dsus2 E Esus E
 land fed a na - tion, hey, this land made me proud. And
 Esus E D
 Son I'm just sor - ry there's just mem - o - ries for you now.

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) & Riff C (Gtr. 2)

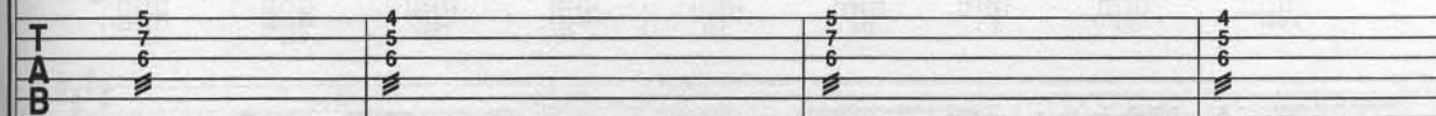
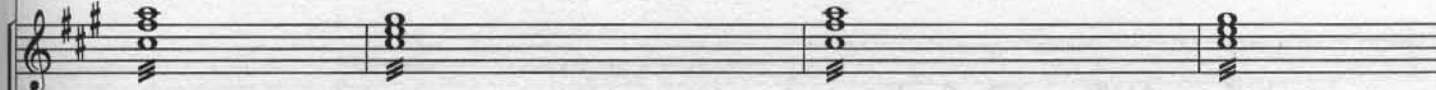
F#m A5 E5 F#m A5 E5
 Rain on the scare - crow. Blood on the plow.
 F#m A5 E5 F#m A5 E5
 Rain on the scare - crow. Blood on the plow.

Outro:**w/Rhy. Fig. 1 (Gtr. 1, 2 times) Riff A (Gtr. 2, 2 times)**

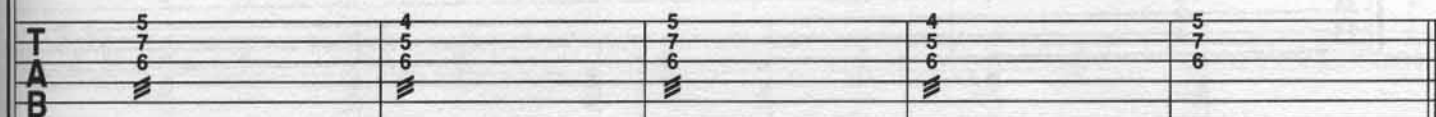
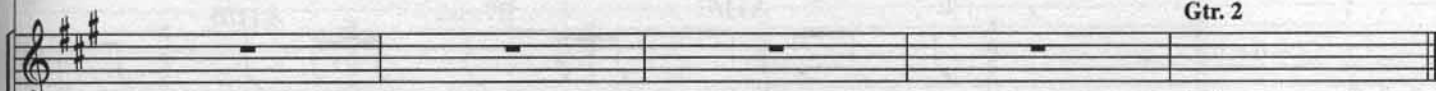
F#m A5 E5 F#m A5 E5 F#m A5 E5 F#m A5 E5



Ooh_____ yeah._____

Gtr. 4

F#m A5 E5 F#m A5 E5 F#m A5 E5 F#m A5 E5 F#m A5 E5 F#m

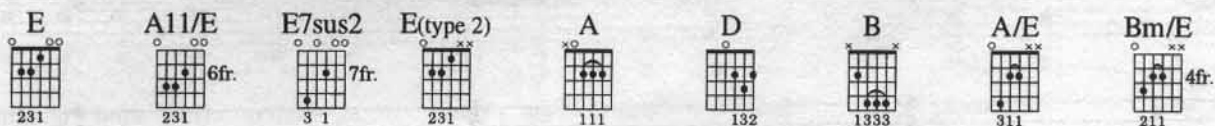
Gtr. 1 ◇**Gtr. 2****Verse 2:**

And grandma's on the front porch swing
 With a bible in her hand.
 Sometimes I hear her singing,
 "Take me to the Promised Land."
 When you take away a man's dignity,
 You can't work his fields and cows, no.

R.O.C.K. IN THE U.S.A.

(A SALUTE TO 60'S ROCK)

Words and Music by
JOHN MELLENCAMP



Moderately fast ♩ = 166

Intro:

Gtr. 2 (Acoustic) E A11/E E7sus2

Gtr. 1 (Acoustic) *f*

f

TAB

2 2 4

E A11/E E7sus2 A11/E

TAB

1 2 4 2
2 2 4 2
0 0 0 0

Gtr. 3

f

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E A11/E E7sus2 A11/E E A11/E

TAB

1	2	4	2	1	2
2	2	4	2	2	2
2	4	5	4	2	4
0	0	0	0	0	0

TAB

2	x	2	2	2	x	2	2	x	2	2	x	2	2	x	2
0	x	0	0	0	x	0	0	x	0	0	x	0	0	x	0

E7sus2 A11/E E A11/E E7sus2 A11/E

TAB

4	2	1	2	4	2
4	2	2	2	4	2
5	4	2	4	5	4
0	0	0	0	0	0

TAB

2	x	2	2	2	x	2	2	x	2	2	x	2	2	0	0	0
0	x	0	0	0	x	0	0	x	0	0	x	0	0	3	4	4

E(type 2)
Rhy. Fig. 1A

A D A E A

Gtrs. 1 & 2

Rhy. Fig. 1
Gtr. 3

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

D A end Rhy. Fig. 1A E A D A

end Rhy. Fig. 1

TAB

E A D A Verse 1:
E(type 2) A D
Rhy. Fig. 2

They come from the cit - ies and they

TAB

A end Rhy. Fig. 2 E(type 2) A D A

come from the smal - ler towns. In

E(type 2) A D A E(type 2) A D

beat up cars with gui - tars and drum - mers go - in' crack, boom, bam..

Chorus:
E(type 2) A D A E
Rhy. Fig. 3A end Rhy. Fig. 3A

R. O. C. K. in the U. S. A. R.

Gtr. 3 Rhy. Fig. 3 end Rhy. Fig. 3

TAB

Rhy. Fig. 4A A D A E(type 2) A
end Rhy. Fig. 4A

O. C. K. in the U. S. A. R. O. C. K. in the

Rhy. Fig. 4 end Rhy. Fig. 4

T	(0)	0	0	0	0	3	3	2	x	x	0	(0)	0	0	0	0
A	1	1	2	2	2	2	2	2	x	x	0	1	0	0	0	0
B	2	2	2	2	2	0	0	2	x	x	2	2	2	2	2	2
B	2	0	0	0	0			0	x	x	2	2	0	0	0	0

D A B

U. S. A., — yeah, yeah! — Rock-in' in the U. S. A. —

T	3	3	2	2	2	2	4	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
B	0	0	2	2	2	2	4	4	4	4	4	4	4	4	4	4
B			0	0	0	0	2	2	2	2	2	2	2	2	2	2

w/Rhy. Figs. 1 (Gtr. 3) & 1A (Gtrs. 1 & 2)

E A D A E A D A

Well they

Verse 2:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times

E(type 2) A D A E(type 2) A D

said good-bye — to their fam - 'lies, said good-bye to their friends. —

A E(type 2) A D A

With the pipe dreams in their heads and ver - y lit - tle mon - ey in — their hands..

E(type 2) A D A E(type 2) A D A
 Some are black_ and some are white_ and they
 ain't too proud to sleep on your floor to - night. With the
 blind faith of Je- sus you know that they_ just might be
 rock - in' in the U. S. Hey!
 pick sl. . . .

E(type 2) A D

TAB

Recorder Solo:
E(type 2) A D A

Rhy. Fig. 5A end Rhy. Fig. 5A

Rhy. Fig. 5 end Rhy. Fig. 5

TAB

w/Rhy. Figs. 5 (Gtr. 3) & 5A (Gtrs. 1 & 2) Both 2 times

4

w/Rhy. Fig. 5A (Gtrs. 1 & 2)

E(type 2)

A

D

A

Guitar Solo:

E(type 2)

Rhy. Fig. 6A

A

Gtr. 4

Gtrs. 1 & 2

1/4 1/4 1/4 1/4

grad. bend

TAB

Gtr. 3

Rhy. Fig. 6

TAB

D A E(type 2) A

TAB

TAB

w/Rhy. Figs. 6 (Gtr. 3) & 6A (Gtrs. 1 & 2)

D A E(type 2) A

end Rhy. Fig. 6A

Gtr. 4
8va

TAB

end Rhy. Fig. 6

TAB

(Drums)

3



Verse 3:

E(type 2) A/E Bm/E A/E E(type 2) A/E

Gtrs. 1 & 2

3. Voice - es from no- where and voic - es from the larg - er towns.

Bm/E A/E E(type 2) A/E Bm/E A/E
 Filled our head full of dreams and turned our world up -

E(type 2) A/E Bm/E A/E E(type 2) A/E



side down... There was Frank - ie Ly - man, Bob - by Ful - ler,

Bm/E A/E B

— Let's don't for - get James Brown. Rock-in' in the U. S.

Gtr. 3

TAB

4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2

Chorus:
w/Rhy. Figs. 3 (Gtr. 3) & 3A (Gtrs. 1 & 2)
E(type 2) A

E(type 2) A D A

A. Hey! R. O. C. K. in the

TAB

0	x	2	3	(3)	3	3	3	2
x	x	2	2	(2)	2	2	2	2
2	x	2	0	0	0	0	0	0
0	x	0	0	0	0	0	0	0

w/Rhy. Figs. 4 (Gtr. 3) & 4A (Gtrs. 1 & 2) Both 3 times

D A E(type 2) A D A E(type 2)

U. S. A. R. O. C. K. in the U. S. A. R.

A D A E(type 2) A D A E(type 2)

— O. C. K. in the U. S. A. R. O. C. K. in the U. S. A. R.

w/Rhy. Figs. 4 (Gtr. 3), 4A (Gtrs. 1 & 2) & 1 (Gtr. 4)

Repeat & fade

A D A E(type 2) A D A E(type 2)

— O. C. K. in the U. S. A. R. O. C. K. in the U. S. A. R.

SMALL TOWN

Words and Music by
JOHN MELLENCAMP



All gtrs. capo IV

Moderately $\text{♩} = 126$

Intro:

Rhy. Fig. 1A *Gtr. 2

Rhy. Fig. 1 *Gtr. 1

G5 D C D G5 D C

TAB

3	3	3	3	3	3	(3)	3	3	3	3	3	3	3	3	3
0	0	2	0	2	0	(0)	0	2	2	0	0	0	0	2	0
0	0	0	0	0	2	(2)	2	0	0	0	0	0	0	0	2
3	3	0	0	0	3	(3)	3	0	0	0	0	0	0	3	3

1. D end Rhy. Fig. 1A

2. D

Verse: w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

G D C

1. Well, I was born in a small—

2. See additional lyrics

TAB

(3)	3	3	3	3	(3)	3	3	3	3	3	3	3	3	3	3
0	0	2	2	0	0	0	2	2	0	0	0	0	0	0	0
2	2	0	0	0	2	2	0	0	0	0	0	0	0	0	0
3	3	0	0	0	3	3	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (*Gtr. 1*)
w/Rhy. Fig. 1A (*Gtr. 2*)

w/Rhy. Fig. 1 (*Gtr. 1*)
w/Rhy. Fig. 1A (*Gtr. 2*)

w/Rhy. Fig. 1 (*Gtr. 1*)
w/Rhy. Fig. 1A (*Gtr. 2*)

— town. Pro- vides lit- tle op - por- tun - i - ty. Hey!

Csus2(type 2) Am D

2. That

TAB

(3)	3	3	3	3	3	1	1	1	1	1	1	1	3	3	3	3	3	3
0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	0	2	2	0	2	2	2	2	2	2	2	0	0	0	0	0	0
3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1)

w/Rhy. Fig. 1A (Gtr. 2)

G D Csus2 D G D Csus2 D G

D.S. $\frac{8}{8}$ al Coda

G D

Coda Gtr. 2

Am D7 D7sus D7 D7sus D7 D7sus D7 D7sus

small— town just like me. No I

Gtr. 1

TAB

1	1	1	1	1	1	3	3	3	3	3	3	3	(3)	3	3	3	3	3
2	2	2	2	2	2	0	0	0	0	0	0	0	(0)	0	0	0	0	0
2	2	2	2	2	2	0	0	0	0	0	0	0	(0)	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	(0)	0	0	0	0	0

Bridge:

C5 G5 C5 G5

can - not for - get from where it is — that I come from. I can -

TAB

1	3	1	(1)	1	3	3
0	0	0	(0)	0	0	0
x	x	x	(x)	x	x	x
3	3	3	(3)	3	3	3

C5 G D C5 G C5

not for-get— the peo-ple who love— me.— Yeah, I com-plete my self yeah, in—

TAB

1	3	2	(2)	3	3	3	3	2	x	1	3	1
0	0	3	(3)	3	3	3	3	3	x	0	0	0
x	0	0	2	2	2	2	2	2	x	x	0	x
3	x	0	0	0	0	0	0	0	x	3	x	3

G C5 G D

— this small town. And peo-ple let me be— just what I want— to be.—

TAB

(1)	1	3	3	1	3	(2)	3	3	3	3	2	2	3
(0)	0	0	0	0	0	(3)	3	3	3	3	3	3	3
x	x	0	0	x	0	2	2	2	2	2	2	2	2
3	3	x	x	3	x	0	0	0	0	0	0	0	0

w/Rhy. Figs. 1 (Gtr. 1, simile) & 1A (Gtr. 2, simile)

G D Csus2

D

G

D

Csus2

Ooh— my my— my yeah.—

Gtr. 3

TAB

(3)	3	3	2	3	2	x	3			
(3)	3	3	3	3	3	x	0			
2	2	2	2	2	2	x	0			
0	0	0	0	0	0	x	3			

Interlude:

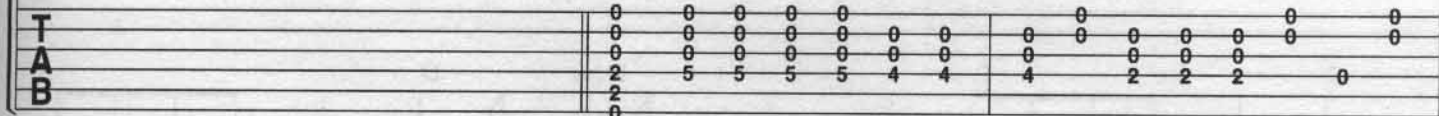
D

Em

Gtr. 2



Gtr. 4

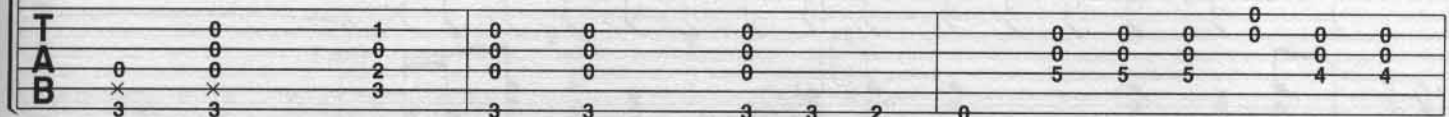
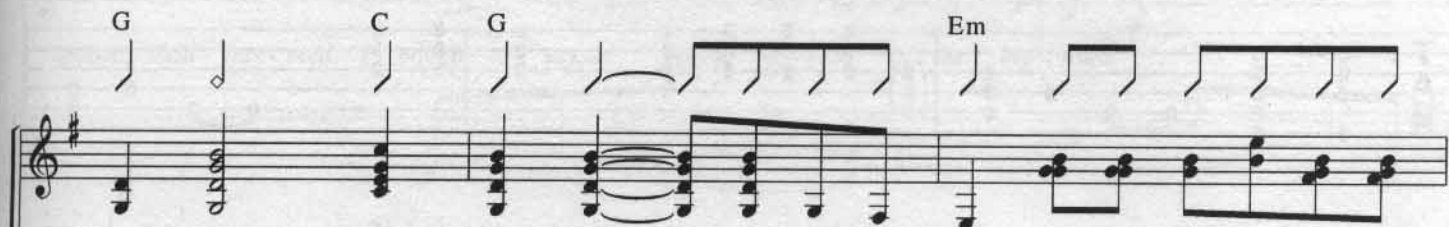


G

C

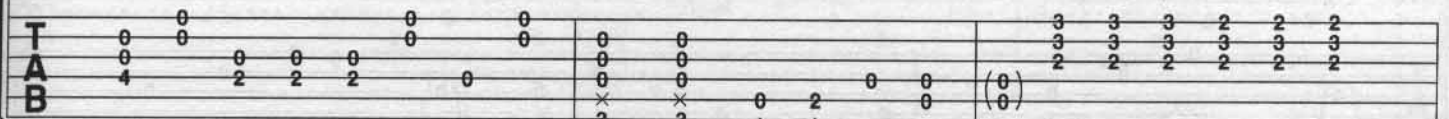
G

Em



G

D



Em G C

hold

TAB

G D Dsus D

hold

TAB

G *G5 D5 C5

Gtr. 1

hold --

TAB

*Gtrs. 2 & 4 play same chord.
Gtr. 4 plays B5(type 2).

G5 D5 C5

hold

TAB

Verse 3:

N.C. (G5)

C5

Got noth - ing a - gainst the big town.—

TAB

N.C. (G5)

C5

Spoken: Still hay - seed e - nough to say,— "Look who's— in the big town."—

TAB

N.C. (G5)

C5

Am

D

But my bed— is in a small— town.— Oh, and that's good e - nough for

hold—

TAB

me. Well I was born in a small town.

Chords: G, D, C5

Tablature:

3	3	3	3	3	3	1	(1)	0	3	0
2	2	2	2	2	2	0	(0)	0	0	0
0	0	0	0	0	0	3	(3)	3	3	3

hold

And I can breathe in a small town. Gon-na die in a small-

Chords: G, C5, G, D, C5

Tablature:

3	3	0	2	1	(1)	0	3	0	3	3	3	1
0	2	0	2	0	(0)	0	0	0	0	0	2	0
0	0	0	0	3	(3)	3	0	0	0	0	0	3

hold

town. Aw, that's prob - 'ly where they'll bur - y me. Yeah!

Chord: Am

Tablature:

(1)	0	3	0	2	2	1	(1)
(0)	0	0	0	0	0	0	0
(3)	3	3	3	0	0	0	0

hold

Outro:**w/Rhy. Figs. 1** (Gtr. 1, 3-1/2 times, simile) & **1A** (Gtr. 2, 3-1/2 times, simile)

Vocal Melody:

Staff 1: G D Csus2 D G D Csus2 D G

Staff 2: D Csus2 Ooh— yeah, yeah, yeah. Ha

Staff 3: D Csus2 D G D Csus2 D G

Staff 4: D Csus2 D G D Csus2 D G

Lyrics:

be yeah. Ooh, yeah, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah. Yeah.

Guitar Accompaniment:

Staff 5: Gtr. 2 (Gtr. 1) G D Csus2

Staff 6: (1) (0) (3) (3) (1) (0) (3) (3)

Bass Line:

Staff 7: 0 0 3 0 2 1 (1) 3 (3) (3) (3)

Staff 8: 0 0 2 0 0 0 (0) 1 (1) (1)

Staff 9: 0 0 0 0 0 0 (0) 0 (0) (0)

Staff 10: x x 0 x x x (x) x (x) (x)

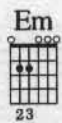
Staff 11: 3 3 0 3 3 3 (3) 3 (3) (3)

Verse 2:

Educated in a small town.
 Taught the fear of Jesus in a small town.
 Used to daydream in that small town.
 Another boring romantic, that's me.
 But, I've seen it all in a small town.
 Had myself a ball in a small town.
 Married an L.A. doll and brought her to this small town.
 Now, she's small town just like me.

WILD NIGHT

Words and Music by
VAN MORRISON



Gtr. 3 is tuned to "open G"

⑥ = D ③ = G

⑤ = G ② = B

④ = D ① = D

Moderately fast ♩ = 140

Intro:

Gtr. 1 (Bass arr. for gtr.)

Drums

3

N.C. (Em)

Riff A

Drums

3

N.C. (Em)

Riff A

TAB

(12)

0 5 7 5 7 5

(G)

1. As you brush your
end Riff A

TAB

0 5 7 5 7 5 3 5 7 5 7 5 3 5 7 5 7 5

(Em)

shoes

and stand be - fore — your mir - ror, —

2. See additional lyrics

Riff B

tr

TAB

0 5 7 5 7 5 0 5 7 5 7 5 3 5 4 (5) 0

w/Riff B (Gtr. 1, 2 times)

(Em)

and you comb your hair— grab your coat and hat,—

tr~~~~~ end Riff B

TAB 5 4 (5) 3

(G) and you walk the streets (Em)

(G) try - ing to re - mem - ber— the way— all

C D5 G5

Gtrs. 1 & 2 those wild— nights breeze— through your mind.—

mf

§ Pre-Chorus:

w/Fill 1 (Gtr. 4, 2nd & 3rd times only)

Em

C

And ev - 'ry - thing looks so com - plete— when you're

Gtr. 3

TAB 4 9 9 9 17 17 17 17 17 17 17 17

Fill 1
Gtr. 4

mf

TAB 0 0 0 0 0 0 0 0 0 0 0 0

130

Em C Em

walk - ing down on the streets and the wind catch - es your feet

TAB

9 9 9 x x 5 (5) 9 9 9 x x 5

C w/ Fill 2 (Gtr. 4, 2nd & 3rd times only) D To Coda

The musical score for the song 'Cry - ing' is presented in three staves. The top staff is the guitar part, featuring a melody with a key signature of one sharp (F#) and a 2/4 time signature. It includes a 'C' chord, a 'w/ Fill 2 (Gtr. 4, 2nd & 3rd times only)' instruction, and a 'D' chord. The middle staff is the vocal line, with lyrics 'sends you fly - ing.' and 'Cry - ing'. The bottom staff is the bass line, showing a simple harmonic accompaniment. The score concludes with a 'To Coda' instruction and a Coda symbol.

[illegible][illegible]

Fill 3
Gtr. 4

TAB

0	0	0	0	8	(8)	12
7	8	7	5			

Em D G5

Wild night is call -

TAB

w/Fill 4 (Gtr. 4, 2nd time only)

1. 2.

in'. All the

TAB

Interlude:

EmVII G5

Gtr. 1 Gtr. 2

TAB

Guitar Solo:

EmVII

Gtrs. 1 & 2 cont. Rhy. simile

TAB

G5

Verse 3:

Em VII

Gtrs. 1 & 2 Cont. rhy. simile

Wild

trem. bar

TAB

3 5 7 5 3 (3) 3 3 3 0 8 7 x x 15 0 0 x x

G5

night is call - ing. The

Em

wild night it is call - ing.

G5

Come on out and dance. Come on out and dance, come on out and

Em

make ro - mance. Come on out and dance. Come on out and

G

and make ro - mance, yeah. And ev - 'ry

D.S. al Coda

Coda

Chorus:

N.C. (Em)

Gtrs. tacet

(C)

(D)

(Em)

oooh,

oooh

wee.

Riff A
Gtr. 4

Wild

night

end Riff A

Gtr. 3

is call - ing.

TAB

1 12 12 12 12 15 15 15 15

1 12 12 12 12 12 15 15 15 15

w/Riff A (Gtr. 4)
Em C

Gtrs. 1 & 2

Oooh, _____

TAB

4 9 9 5 5 5 5 7

4 9 9 5 5 5 5 7

4 9 9 5 5 5 5 7

w/Riff A (Gtr. 4)
Em

D Em

oooh _____ wee. _____ The wild _____

TAB

7 7 7 7 9 (9) 9 9 9

7 7 7 7 9 (9) 9 9 9

7 7 7 7 9 (9) 9 9 9

w/Riff A (Gtr. 4)
Em

D G5

night _____ is call - ing.

TAB

7 7 7 7 5 5 5 5 5 5 5 5 5

7 7 7 7 5 5 5 5 5 5 5 5 5

7 7 7 7 5 5 5 5 5 5 5 5 5

w/o slide

Verse 2:

All the girls walk by, dressed up for each other.
And the boys do the boogie woogie on the corner of the street.
And the people passing by just stare with wild wonder, yeah.
And inside the juke box roars just like thunder.
(To Pre-Chorus:)

ISBN 0-89724-761-2



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AIN'T EVEN DONE WITH THE NIGHT
AUTHORITY SONG
CRUMBLIN' DOWN
DANCE NAKED
HAND TO HOLD ON TO
HURTS SO GOOD
I NEED A LOVER
JACK AND DIANE
LONELY OL' NIGHT
PAPER IN FIRE
PLAY GUITAR
PINK HOUSES
RAIN ON THE SCARECROW
R.O.C.K. IN THE U.S.A. (A Salute To 60's Rock)
SMALL TOWN
WILD NIGHT

Printed in USA



WARNER BROS. PUBLICATIONS INC.
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



\$21.95
In USA

0 29156 17365 9 PG9520